THE SECOND ANNUAL OF ILLUSTRATIONS FOR ADVERTISEMENTS IN THE UNITED STATES

THE SECOND ANNUAL OF ILLUSTRATIONS FOR ADVERTISEMENTS IN THE UNITED STATES

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THE ART DIRECTORS CLUB

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THE ART DIRECTORS CLUB
1922

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THE EXHIBITION

The Second Annual Exhibition of Illustrations
for Advertisements in the United States held
by the Art Directors Club at the Art Center
65 East 56th Street, New York
During October, 1922

The Art Center, New York
Home of The Art Directors Club

REPORT OF THE EXHIBITION COMMITTEE

At the close of the first exhibition of advertising art, in the spring of 1921, many observers said: "It will not be possible to present another year a show of so high a standard." That first one was enriched with illustrations which had been used during the most prosperous and prolific period in the history of advertising. But even while it was in progress, there had set in a business depression which was greatly restricting the use of advertising, and which might have been expected to be reflected in the quality of illustrations.

We opened this second exhibition, however, confident that those who viewed it would endorse our belief that the standard of the paintings and drawings which had been hung was quite as high as that of the previous year. Furthermore, the number of originals in the second show was exactly the same. This was due in part, perhaps, to the greater experience and diligence of the committee in searching out the best work, and to the greater willingness of the owners of originals to lend them. There is also a more significant cause. In spite of the shrinkage in volume of advertising and the rigid economy during 1921 and 1922, we believe that the general quality of commercial illustration has steadily improved. The determination to make every advertisement have the greatest possible effect has led, in the case of the most intelligent users of advertising, to the employment of the best artists and the command of their best work. The Art Directors Club hopes that it is justified in feeling that the educational purpose of the first exhibition has to this extent been already justified.

A departure this year was the showing, with each original, of the complete proof of the advertisement in which it was reproduced. This is valuable for several reasons:

First, it shows clearly how the illustration was made a part of a complete advertisement, and this gives a basis for judging its worthiness, not as an art expression, but as a commercial tool.

Second, it shows how successfully the illustration lent itself to reproduction by the engraver and printer. This is in accordance with the recommendation made last year by the Jury of Awards, which said in its report: "Many artists do not have sufficient knowledge of, or give sufficient consideration to, processes of reproduction. We strongly recommend that in future exhibitions of this character provision be made for judgment of the exhibits with regard to their possibilities for successful reproduction."

Third, it shows in practical aspect the part played by the art director in collaboration with the artist.

ART DIRECTORS CLUB MEDAL OF AWARD, DESIGNED BY PAUL MANSHIP

REPORT OF THE JURY OF AWARDS

THE JURY, acting on recommendations handed down by last year's Jury, took the following considerations into account in making its awards:

1. The problem involved
2. Craftsmanship displayed
3. Reproducing qualities
4. Artistic presentation

In doing this, the Jury found it necessary to group the subjects according to the medium used.

Color subjects were divided between poster work and illustrations. In the poster class a medal and several honorable mentions were allowed.

Illustrations were subdivided into figure and still life; a medal was allowed in each class, with honorable mentions at the discretion of the Jury.

In black-and-white illustrations for half-tone reproduction, one medal and several honorable mentions. In black-and-white line drawings distinctions were made between illustration and straight decoration, and a medal with honorable mentions given in each class.

In photography, color and black-and-white were grouped as one, with a medal in this division and honorable mentions.

THE JURY OF AWARDS WAS COMPOSED OF

FREDERIC J. SUHR, *Chairman*

CHARLES DANA GIBSON CASS GILBERT EDWARD PENFIELD

JULES GUERIN WILLIAM J. BOARDMAN

AWARDS MADE IN THE ART DIRECTORS CLUB SECOND EXHIBITION

Section One

PAINTINGS AND DRAWINGS IN COLOR

FIGURES

First Award—Medal—To E. L. Blumenschein for a painting made for Steinway & Sons through N. W. Ayer & Son. Page 18.

Honorable Mention—Hester Miller for a painting made for the Richardson Silk Company through the Federal Advertising Agency. Page 19.

Honorable Mention—Linn Ball for a painting made for Genesee Pure Food Company through Dauchy Advertising Company. Page 22.

Second Honorable Mention—Rene Clarke for a drawing made for Crane & Company through Calkins & Holden, Inc. Page 20.

STILL LIFE

First Award—Medal—To Henry Howard Maust for a painting made for Swift & Company through J. Walter Thompson Company. Page 21.

Second Honorable Mention—Charles Irvine for a painting made for Procter & Gamble Company through The Blackman Company. Page 23.

Section Two

POSTERS OF ALL SIZES, INCLUDING CAR CARDS

First Award—Medal—To J. C. Leyendecker for Liggett & Myers Tobacco Company through Newell-Emmett Company. Pages 24-25.

Honorable Mention—C. B. Falls for Liggett & Myers Tobacco Company through Newell-Emmett Company. Page 26.

Second Honorable Mention—Stanley McNeill for Anaconda Copper Mining Company through George Batten Company. Page 27.

Section Three

BLACK AND WHITE ILLUSTRATION AND DESIGN

First Award—Medal—Herbert Meyer for Union Carbide Company through William H. Rankin Company. Page 28.

Honorable Mention—William Oberhardt for Liggett & Myers Tobacco Company through Newell-Emmett Company. Page 29.

Second Honorable Mention—F. R. Gruger for Arbuckle Brothers through J. Walter Thompson Company. Page 30.

Section Four

MAGAZINE AND NEWSPAPER PEN AND INK

First Award — Medal — Sidney E. Fletcher for S. W. Straus & Company through Albert Frank & Company. Page 31.

Honorable Mention—F. B. Hoffman for C. B. & Q. Railroad through J. Walter Thompson Company. Page 32.

Second Honorable Mention John Liello for Richard E. Thibaut, Inc., through Joseph Richards Company. Page 33.

Section Five

DECORATIVE DESIGN

First Award -Medal—To Walter D. Teague for Phoenix Knitting Works through Gardner-Glen Buck Company. Page 34.

Honorable Mention—Guido and Lawrence Rosa for Scranton Lace Company through Barrows & Richardson. Page 35.

Section Six

PHOTOGRAPHIC

First Award—Medal—H. W. Scandlin for New York Shipbuilding Corporation. Page 36.

Honorable Mention -- Winemiller & Miller for Save the Surface Campaign through F. J. Ross Company. Page 37.

Second Honorable Mention—Alfred C. Johnston for Dobbs & Co. Page 38.

ART DIRECTORS' SECOND ANNUAL EXHIBITION

Article reprinted by permission of Printer's Ink Monthly

By Earnest Elmo Calkins

The exhibition of the Art Directors Club, which opened recently at the Art Center, is the second one this organization has held. It reiterates in both range and quality the story told by last year's show. One would never realize without seeing it the large amount of unusually good work now being put into advertising illustration. More than that, this showing is a distinct advance over last year's. In one year the art work employed in advertising has improved noticeably. Not only is there more good stuff, but the good stuff is better. This is no mere advertising man's opinion, naturally jealous for the credit of his craft. It is an echo from the real, honest-to-God art critics, who look at this work not as advertising, but as art, and find it better, more significant, than some of the art-for-art's sake exhibitions.

I happened to write for this magazine the comment on the exhibition last year. More than that, many years ago I arranged the first exhibition of advertising art ever held in any land. Our trouble in those far-off days was to find enough passably good stuff to cover one wall. It was a noteworthy thing, a daring experiment in those days for an advertiser to permit really good work in his advertising. People still spoke with bated breath of that far-seeing clothing manufacturer who paid as much as two hundred dollars for a picture. Now every agency worthy of the name has an art director, whose sole duty is to see to it that each advertising plan has the advantage of the very best pictures or designs that can be made. How well these men do their work, how clever, skilful, creative they are, this whole exhibition is a witness.

While the same number of pieces is shown as last year, the general quality is better, and much good work was left out for lack of room. In other words, more good art work was used during the past year in the adornment, illumination or expression of advertising for newspapers, magazines, posters, window displays, cutouts and printed matter, of a kind worthy of being shown on its merits, than these several rooms would accommodate. Such is the appreciation by advertisers today, or at least by their faithful agents, of the power of the picture to tell a story, or create an atmosphere, or illustrate an idea.

The thoroughness with which this work is now organized commands our respect. First, there are the art directors themselves. The Art Directors Club includes the men who do this work for both magazines and advertising agencies. The two fields of work are

drawing together, and a fine thing it is that they should. They have much in common, for the same public that reads the stories and articles is expected to read and be influenced by the advertisements. So art work that is proper for the one is right for the other. Then there is the Guild of Free Lance Artists, an organization of 301 leading men of the country. Much of the work on these walls is by these men. Another invaluable ally has been the art agency. Some of the best work in the exhibition has been planned and executed by such agencies.

And then there are the engravers and printers, who have come under the influence of this new dispensation and who deserve credit for the way they cooperate. It is really astounding what a lot of ability is now at the service of the advertiser. Straight thinking, careful work, wonderful adaptation of the picture to its purpose, however subtle or intangible that purpose might be, shown in this exhibition, are not always found in the more self-conscious shows of the societies and academies. Art work must be judged and measured by what it tries to do. There is a difference between an easel picture, intended only to please, and a painting intended to be multiplied by the multicolor press into millions of copies and distributed to create a new state of mind in a nation. But the art is just as great, and the artist who succeeds is in either case equally worthy of credit.

Such are the thoughts that assail one as he looks at this exhibition. A great variety of work is shown, all mediums and processes, and on that account it does not have the prim orderliness of an exhibition of oil paintings or water colors. Also, the praiseworthy showing of the reproduction beside the original detracts a bit from the neat and orderly arrangement. But the hanging committee has handled the problem well. The result is the one aimed at: to show what power and energy there are in these two fields of art, advertising and illustration, which, as our present-day civilization is constituted, are easily the two most powerful and far-reaching art influences in the world. If that seems too strong a statement, just consider. A million people see this work where one sees a painting in a gallery or museum. Is it not fortunate, then, that good advertising demands—and is getting—the very best art that our young men can produce?

In a show so large, and in space so limited, it is impossible, without seeming invidious, to pick and mention where so many deserve credit. The judges have chosen the best in each line, and their selections are reproduced and accompany this article. Nevertheless, without reflecting on them and their choices, it is permitted to wonder how in the world they made them, from among so much work that is so good. The big paintings easily dominate the scene and come in perhaps for more than their share of attention; but there is many a small bit of work in black and white that is charming and appealing, clever handling of line, design, skilful spotting of black and white, on which the artist worked with the same intel-

ligent purpose as if his work were the end, instead of a means to an end. The growing use of such sophisticated and intellectual techniques as line drawings, wood engravings, flat colors, all reveal the education of the advertiser, the improving taste of the public, and the readiness of the art director to follow up his advantage. You realize that some of these things are the very best possible working out of the problems. Everything that pictures can do is done. The selection of the artist, the size, shape, process, medium, placing, type arrangement, are all thought out to give the desired effect.

But the exhibition means more than this. It is an expression of the art directors' pride in their work, and it promises well for the character of the work that they should feel this pride. The work shown is really their work, though not a single exhibit bears the name of an art director. The work itself is that of the artists they selected, and it is shown because the artists have realized the vision of the directors and justified their selection. It is the directors' show, not the artists', but none the less the artists may take a deserved pride in it.

Here is practically a new art, a new metier, that scarcely existed twenty years ago, that has reached such a state of efficiency of organization that it is able to hold an exhibition of its work that merits and gets the serious attention of art critics, who judge it on its merits without condescension, and which has an interest for the mere spectator outside of the advertising world at least as great as that of most other exhibitions. It is to be hoped that advertisers will take time to see it.

ILLUSTRATIONS

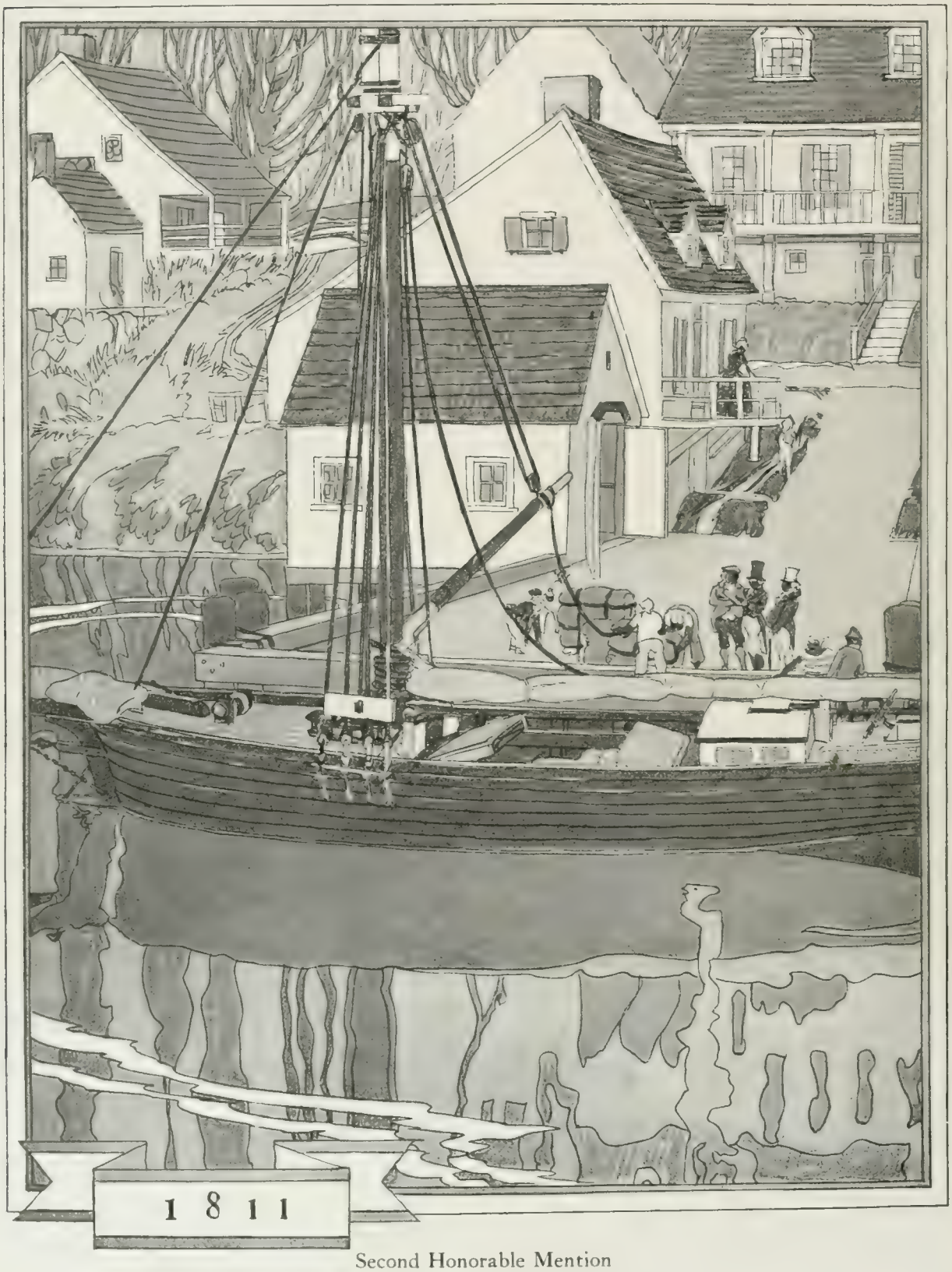
Medal

THE INDIAN SUITE—*E. L. Blumenschein*

Loaned and exhibited by Steinway & Sons

Prepared by N. W. Ayer & Son

Honorable Mention
EMBROIDERY AND CROCHET SILKS
Hester Miller
Loaned by Richardson Silk Co.
Exhibited by Federal Advertising Agency



Second Honorable Mention

CRANE'S BUSINESS PAPERS—*Rene Clarke*

Loaned by Crane & Co.

Exhibited by Calkins & Holden, Inc.

Medal
HAM—*Henry Howard Maust*
Loaned by Swift & Company
Exhibited by J. Walter Thompson Co.

Honorable Mention
JELL-O ICE CREAM POWDER *Linn Ball*
Loaned by Genesee Pure Food Co.
Exhibited by Dauchy Advertising Co.

Second Honorable Mention
ANACONDA COPPER SHINGLES
Stanley McNeill
Loaned by Anaconda Copper Mining Company
Exhibited by George Batten Company

Medal

MAGAZINE ADVERTISEMENT—*Herbert Meyer*

Loaned by Union Carbide Co.

Exhibited by Wm. H. Rankin Co.

Honorable Mention
FATIMA CIGARETTES
Wm. Oberhardt
Loaned by Liggett & Myers Tobacco Co
Exhibited by Newell-Emmett Co.

Second Honorable Mention
YUBAN COFFEE—*F. R. Gruger*
Loaned by Arbuckle Bros.
Exhibited by J. Walter Thompson Co.

Medal

S. W. Straus Building—*Sidney E. Fletcher*

Loaned by S. W. Straus & Co.

Exhibited by Albert Frank & Co.

Honorable Mention
C. B. & Q. Railroad—*F. B. Hoffman*
Loaned by C. B. & Q. Railroad
Exhibited by J. Walter Thompson Co.

Second Honorable Mention
WALL PAPERS
John Liello
Loaned by Richard E. Thibaut, Inc.
Exhibited by Joseph Richards Co., Inc.

Medal

BORDER DESIGN—*Walter D. Teague*

Loaned by Phoenix Knitting Works

Exhibited by Gardner-Glen Buck Co.

Honorable Mention

BORDER DESIGN—*Guido & Lawrence Rosa*

Loaned by Scranton Lace Co.

Exhibited by Barrows & Richardson

Medal
BOOKLET OF N. Y. SHIPBUILDING CORP.
H. W. Scandlin
Loaned and exhibited by H. W. Scandlin

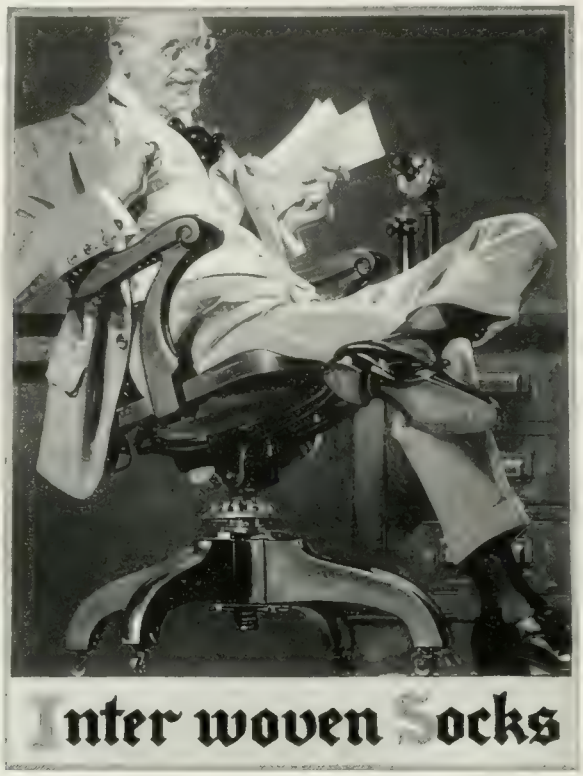
Honorable Mention
"SAVE THE SURFACE AND YOU SAVE ALL"—*Winemiller & Miller*
Loaned by "Save the Surface Campaign"
Exhibited by F. J. Ross Co.

Second Honorable Mention

WOMEN'S SPORTING APPAREL — *Alfred Cheney Johnston*

Loaned and exhibited by Dobbs & Co.

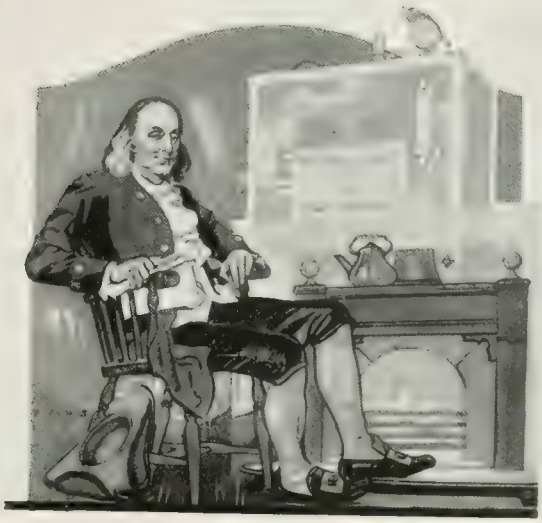
INTERWOVEN SOCKS—*Norman Rockwell*
Loaned by Interwoven Stocking Co.
Exhibited by The Erickson Company



INTERWOVEN SOCKS
J. C. Leyendecker
Loaned by
Interwoven Stocking Co.
Exhibited by
The Erickson Company

McCALLUM SILK HOSIERY *Mary MacKinnon*
Loaned by McCallum Hosiery Co.
Exhibited by George Batten Company

INTERWOVEN SOCKS—*J. C. Leyendecker*
Loaned by Interwoven Stocking Co.
Exhibited by The Erickson Company



TYPE A HEAT MACHINE—*Herbert Paus*
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.

LE PAGE'S GLUE—*Lucille P. Marsh*
Loaned by Russia Cement Co.
Exhibited by Hoyt's Service, Inc.

TYPE A HEAT MACHINE—*Herbert Paus*
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.

HATS—*Leon Gordon*
Loaned and exhibited by Mallory Hat Co.

HATS—*Leon Gordon*
Loaned and exhibited by Mallory Hat Co.

DRESS SHIRTS—*Leon Gordon*
Loaned by Geo. P. Ide & Co.
Exhibited by Niagara Litho. Co.

Log Cabin Syrup —*F. B. Hoffman*
Loaned by Log Cabin Products Co.
Exhibited by J. Walter Thompson Co.

Wamsutta Percale —*M. Sammie Jack*
Loaned by Wamsutta Mills
Exhibited by Barrows & Richardson

LOG CABIN SYRUP—*F. B. Hoffman*
Loaned by Log Cabin Products Co.
Exhibited by J. Walter Thompson Co.

PACKER'S TAR SOAP—*Arthur I. Keller*
Loaned by The Packer Manufacturing Co.
Exhibited by The Blackman Company

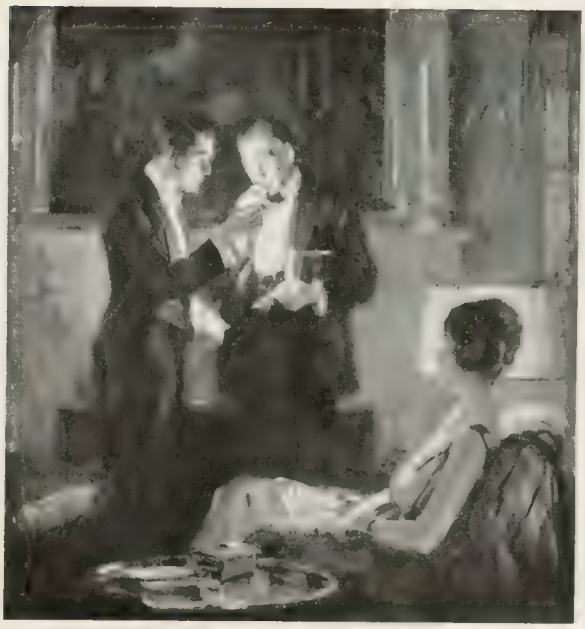
PEARS' SOAP *C. Bosseron Chambers*
Loaned by Lever Bros. Co.
Exhibited by H. K. McCann Company

CALENDAR—*C. Bosseron Chambers*
Loaned by Churchill & Alden Co.
Exhibited by The W. F. Powers Co.

CALENDAR *C. Bosseron Chambers*
Loaned and exhibited by Gerlach-Barklow Co.

LUX—*Mary MacKinnon*
Loaned by Lever Bros. Co.
Exhibited by J. Walter Thompson Co.

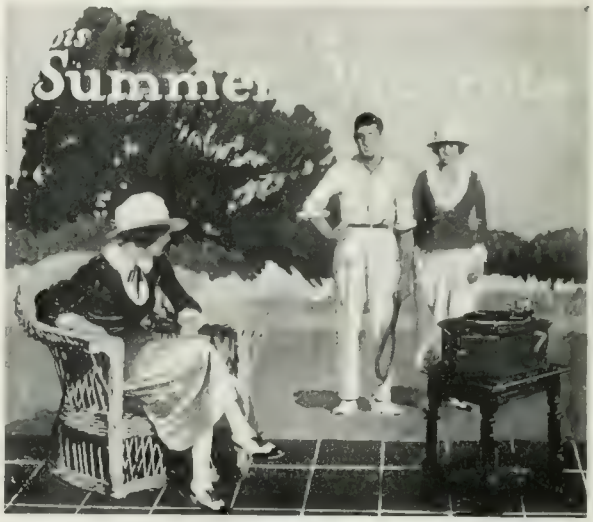
FATIMA CIGARETTES—*Walter Biggs*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.



FATIMA CIGARETTES—*Pruett Carter*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

BEECH-NUT PEANUT BUTTER—*Cushman Parker*
Loaned by Beechnut Packing Co.
Exhibited by H. K. McCann Company

GIFT RECORD ENVELOPES *Bryn Strandenaes*
Loaned by Columbia Graphophone Co.
Exhibited by The W. F. Powers Co.



VICTROLA *Adolph Treidler*
Loaned by Victor Talking Machine Co.
Exhibited by Franklin Printing Co.

TOMATO KETCHUP—*Donald Gardner*
Loaned by H. J. Heinz Company
Exhibited by Calkins & Holden, Inc.

VICTROLA—*Adolph Treidler*
Loaned by Victor Talking Machine Co.
Exhibited by Franklin Printing Co.

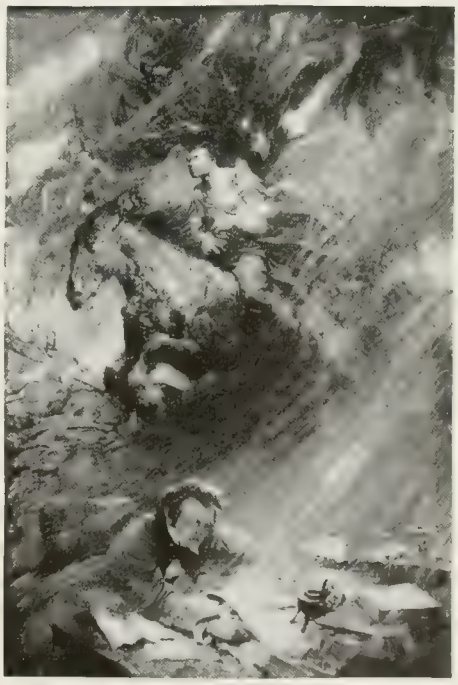
BRENLIN SHADES—*William P. Welsh*
Loaned by Chas. W. Breneman Co.
Exhibited by J. Walter Thompson Co.

GORDON HOSIERY—*Clement Donshea*
Loaned by Brown Durrell Company
Exhibited by Evans & Barnhill, Inc.

FINE STATIONERY—*May Wilson Preston*
Loaned by Eaton, Crane & Pike Co.
Exhibited by Calkins & Holden, Inc.

BEETHOVEN AND NATURE—*N. C. Wyeth*
Loaned and exhibited by Steinway & Sons
Prepared by N. W. Ayer & Son

FANTASTIC SYMPHONY BY BERLIOZ
Harvey Dunn
Loaned and exhibited by Steinway & Sons
Prepared by N. W. Ayer & Son



SCHUBERT COMPOSING THE EARL-KING
Harvey Dunn
Loaned and exhibited by Steinway & Sons
Prepared by N. W. Ayer & Son

CASHMERE BOUQUET SOAP
O'Kane Conwell
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.

ANNOUNCEMENT *George Illian*
Loaned by Wamsutta Mills
Exhibited by Barrows & Richardson

COVER FOR WOMAN'S HOME COMPANION
Albert Hencke
Loaned and exhibited by Crowell Publishing Company

WOODBURY'S FACIAL SOAP—*Harry Morse Meyers*
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

BEECH-NUT MACARONI—*Cushman Parker*
Loaned by Beechnut Packing Co.
Exhibited by H. K. McCann Company

FATIMA CIGARETTES
Sidney Dickenson

Loaned by
Liggett & Myers Tobacco Co.

Exhibited by
Newell-Emmett Co.

ONYX HOSIERY *John La Gatta*
Loaned by "Onyx" Hosiery, Inc.
Exhibited by John La Gatta

TRU-PE-DIC SHOES *John La Gatta*
Loaned by Churchill & Alden Co.
Exhibited by Hoyt's Service, Inc.

STRATHMORE PAPERS—*Adolph Treidler*
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency

CALENDAR—*Edmund Dulac*
Loaned by Berwind White Coal Mining Co.
Exhibited by Beck Engraving Co.

GOLD SEAL CONGOLEUM RUGS—*Harry Morse Meyers*
Loaned by Congoleum Company
Exhibited by The Erickson Company

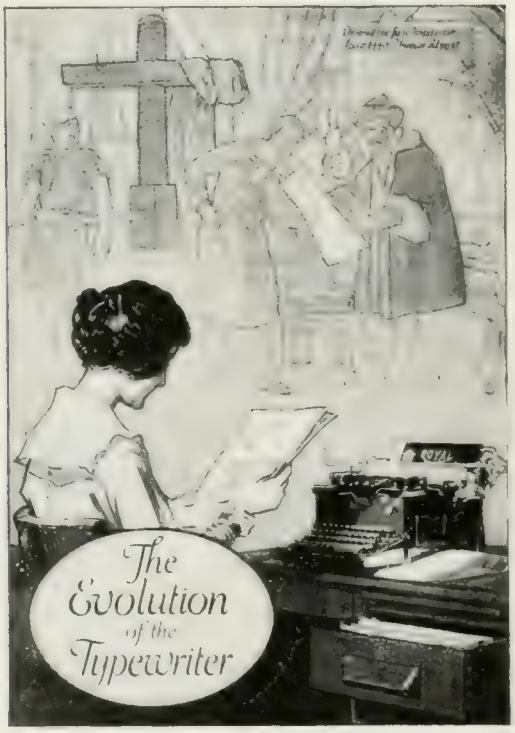
CHINA—*Wallace Morgan*
Loaned by Ovington Bros. Co.
Exhibited by Barton, Durstine & Osborn, Inc.

GOLD SEAL CONGOLEUM RUGS—*Orson Lowell*
Loaned by Congoleum Company
Exhibited by The Erickson Company

STEVENS RIFLES—*Worth Brehm*
Loaned by Savage Arms Corporation
Exhibited by J. Walter Thompson Co.

WOOL SOAP —*F. B. Hoffman*
Loaned by Swift & Company
Exhibited by J. Walter Thompson Co.

STEVENS RIFLES—*Worth Brehm*
Loaned by Savage Arms Corporation
Exhibited by J. Walter Thompson Co.

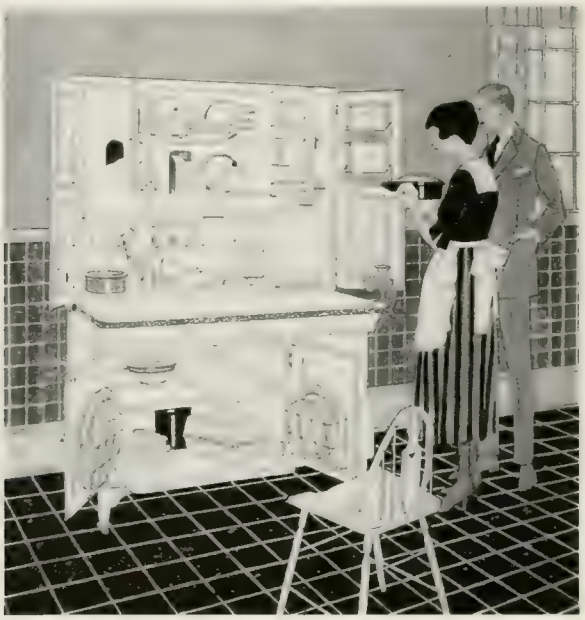


ROYAL TYPEWRITER—*E. Davenport*
Loaned by Royal Typewriter Co., Inc.
Exhibited by H. K. McCann Company

KEDS—*Charles Livingston Bull*
Loaned by U. S. Rubber Co.
Exhibited by J. Walter Thompson Co.

GIFT CHINA—*Wallace Morgan*
Loaned by Ovington Bros. Co.
Exhibited by Barton, Durstine & Osborn, Inc.

KEDS—*Charles Livingston Bull*
Loaned by U. S. Rubber Co.
Exhibited by J. Walter Thompson Co.



KITCHEN CABINET—*Harry L. Timmins*
Loaned by G. I. Sellers & Sons Company
Exhibited by Henri, Hurst & McDonald

STANLEY VACUUM BOTTLE *F. R. Gruger*
Loaned by Stanley Vacuum Bottle Co.
Exhibited by J. Walter Thompson Co.

ROYAL TYPEWRITER—*C. C. Beall*
Loaned by Royal Typewriter Co., Inc.
Exhibited by H. K. McCann Company

SILKS—*Hayden-Hayden*
Loaned by Cheney Bros.
Exhibited by Frank Seaman, Inc.

Djer Kiss
Willy Pogany
Loaned by
A. H. Smith Co.
Exhibited by
The Blackman Company

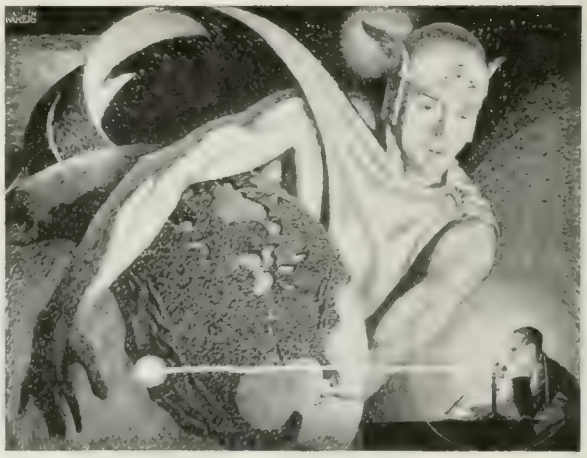
Twin Compact—*C. H. Taffs*
Loaned by Richard Hudnut
Exhibited by James Advertising Agency, Inc.

THE CHEMICAL ENGINEER —*F. Vaux Wilson*
Loaned by E. I. Du Pont de Nemours Co.
Exhibited by Frank Seaman, Inc.

FAB —*The Reeses*
Loaned by Colgate & Co.
Exhibited by Niagara Litho. Co.

WOODBURY'S FACIAL SOAP — *Dean Cornwell*
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

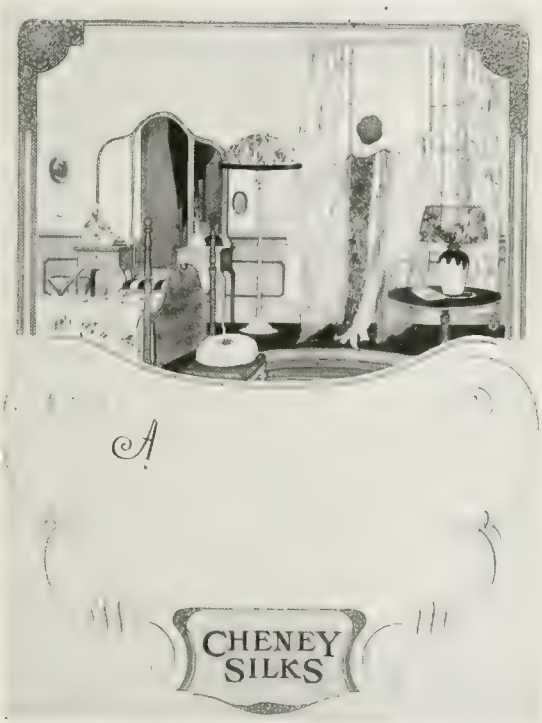
SCRANTON LACE CURTAINS
Neysa McMein
Loaned by Scranton Lace Co.
Exhibited by Barrows & Richardson



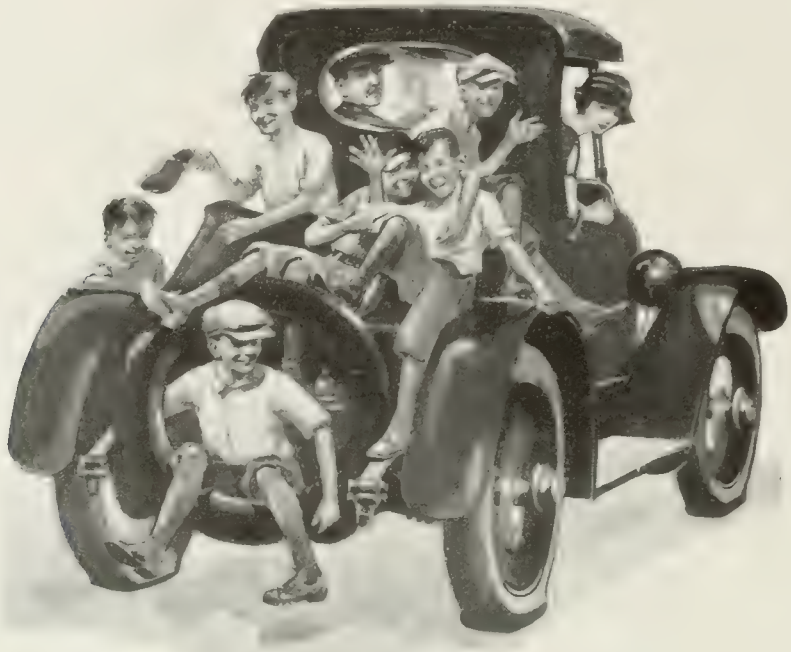
"ALADDIN HAD HIS LAMP, YOU HAVE YOUR TELEPHONE"
Ernest Hamlin Baker
Loaned by New York Telephone Co.
Exhibited by Ernest Hamlin Baker

GOLFLEX GARMENTS
John La Gatta
Loaned by
Wilkin & Adler, Inc.
Exhibited by
Federal Advertising Agency

ODORONO DEPILATORY *Edward Ulreich*
Loaned by The Odorono Company
Exhibited by J. Walter Thompson Co.

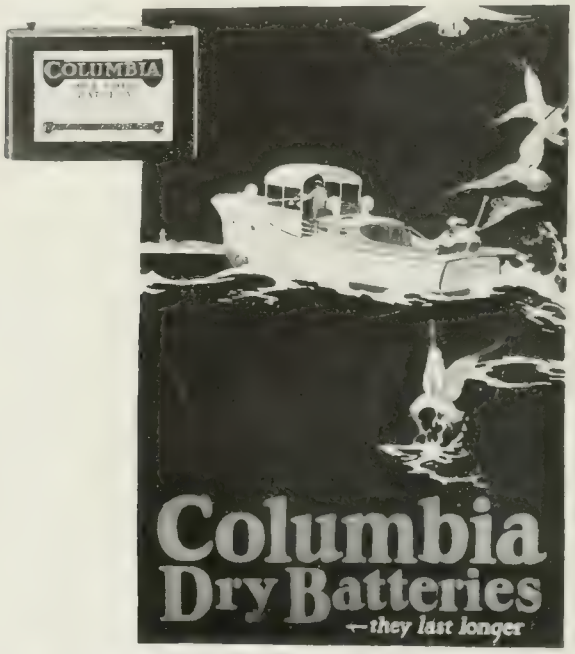


SILKS—*Cavanagh and Bensinger*
Loaned by Cheney Brothers
Exhibited by Frank Seaman, Inc.



TIRE-PRESSURE-GAUGE — *August Bleser*
Loaned by A. Schrader's Son, Inc.
Exhibited by George Batten Company

MAZDA LAMPS — *Worth Brehm*
Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.



COLUMBIA DRY BATTERIES — *Edward A. Wilson*
Loaned by National Carbon Co., Inc.
Exhibited by Wm. H. Rankin Co.

SECURITIES—*Leslie Benson*
Loaned by The National City Co.
Exhibited by The Blackman Company

GOODRICH SILVERTOWN CORDS—*M. C. Perley*
Loaned by The B. F. Goodrich Rubber Co.
Exhibited by Wm. H. Rankin Co.

EDISON MAZDA
Maxfield Parrish
Loaned by Edison Lamp Works
Exhibited by
Forbes Lithograph Co.

PERFECTION OIL HEATER—*E. R. Burggraf*
Loaned by Cleveland Metal Products Co.
Exhibited by H. K. McCann Company

STRATHMORE PAPERS—*Ralph Barton*
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency

Bon Ami—*Cushman Parker*
Loaned by The Bon Ami Company
Exhibited by
The Erickson Company

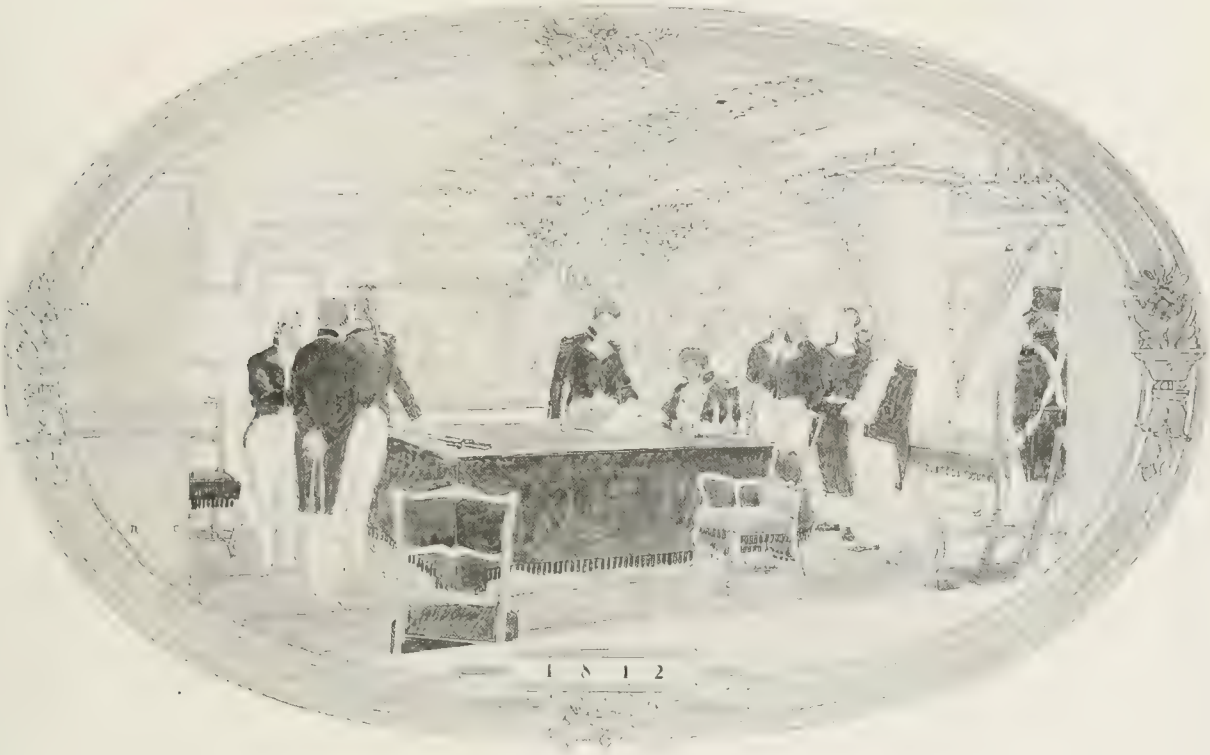
Cover for Woman's Home Companion
Neysa McMein
Loaned and exhibited by The Crowell Publishing Co.

Woodbury's Facial Soap—*Walter Biggs*
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

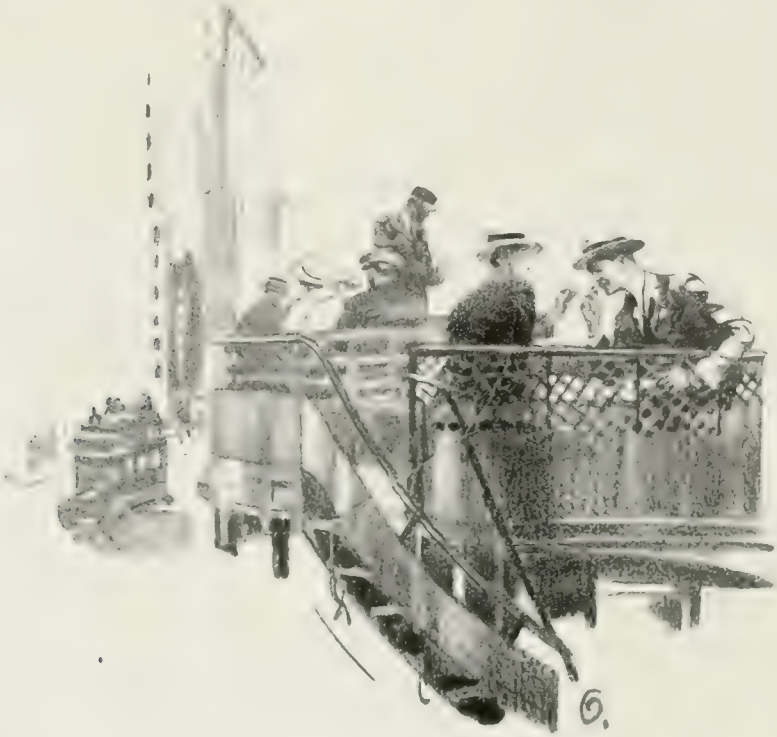
WOODBURY'S FACIAL SOAP
Dean Cornwell
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

EMBROIDERY AND CROCHET SILKS—*Hester Miller*
Loaned by Richardson Silk Co.
Exhibited by Federal Advertising Agency
(See page 19)

SLOAN'S LINIMENT *Ernest R. Burggraf*
Loaned by Wm. K. Warner Co.
Exhibited by James Advertising Agency, Inc.

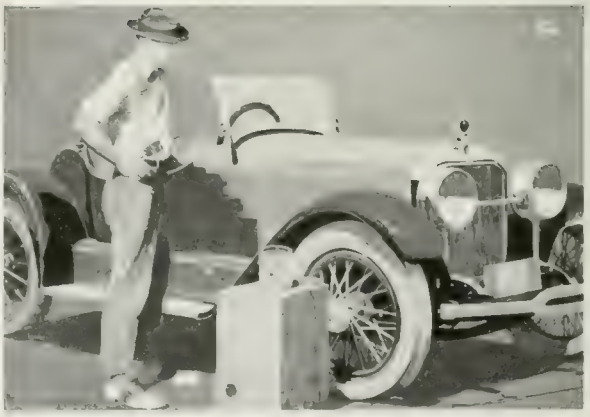


CRANE'S BUSINESS PAPERS—*Rene Clarke*
Loaned by Crane & Co.
Exhibited by Calkins & Holden, Inc.
(See page 20)



FATIMA CIGARETTES—*William Oberhardt*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

ALADDIN UTENSILS—*Fred Mizen*
Loaned by Cleveland Metal Products Co.
Exhibited by H. K. McCann Company



VARNISH PRODUCTS—*Adolph Treidler*
Loaned by Pratt & Lambert, Inc.
Exhibited by Albert P. Hill Co.

FATIMA CIGARETTES—*William Oberhardt*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

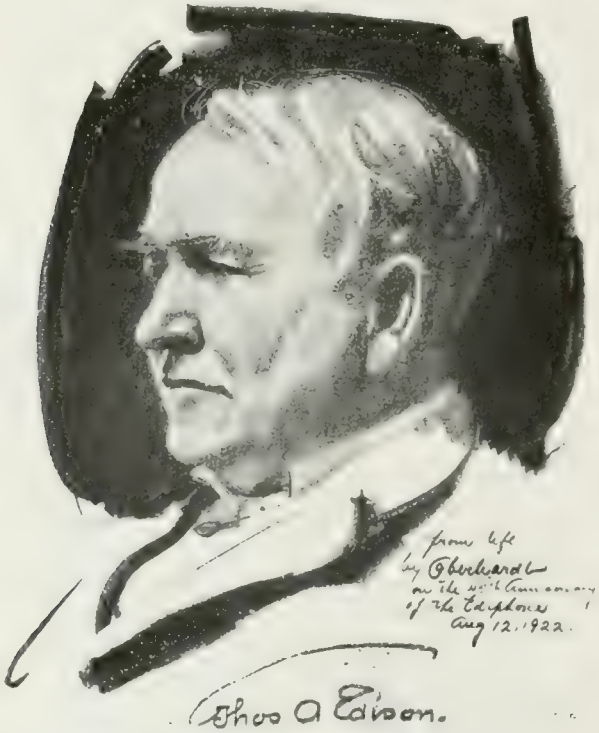
CHESTERFIELD CIGARETTES—*Jack Sheridan*
Loaned and exhibited by Liggett & Myers Tobacco Co.

BOSCH MAGNETOS—*Jack Sheridan*
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan

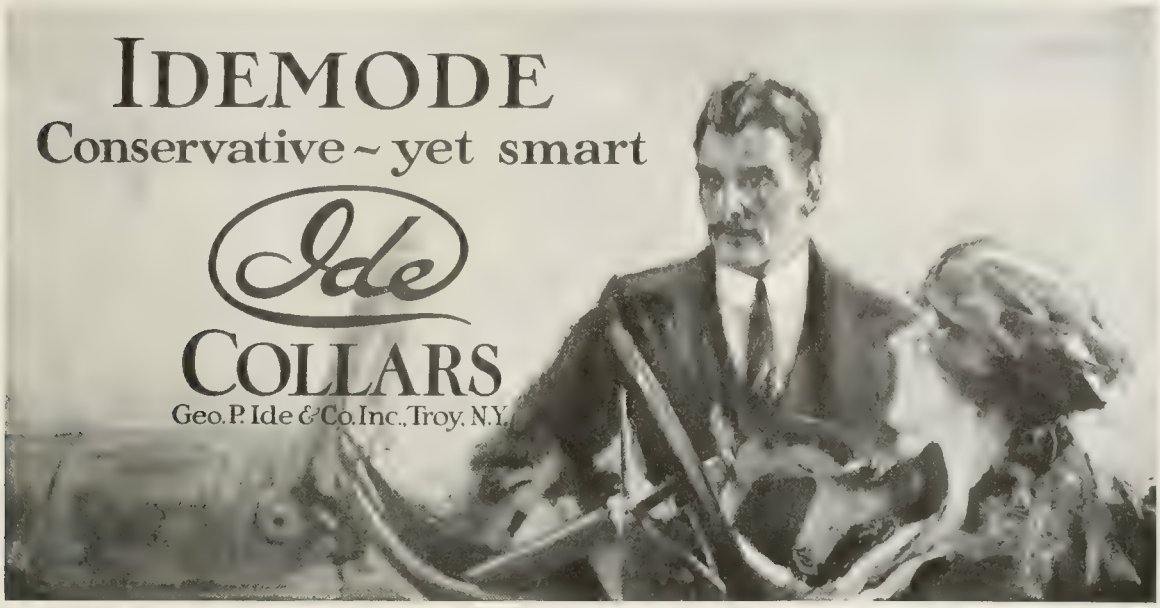
CHESTERFIELD CIGARETTES —*Jack Sheridan*
Loaned and exhibited by Liggett & Myers Tobacco Co.

POSTER—*F. G. Cooper*
Loaned by New York Edison Co.

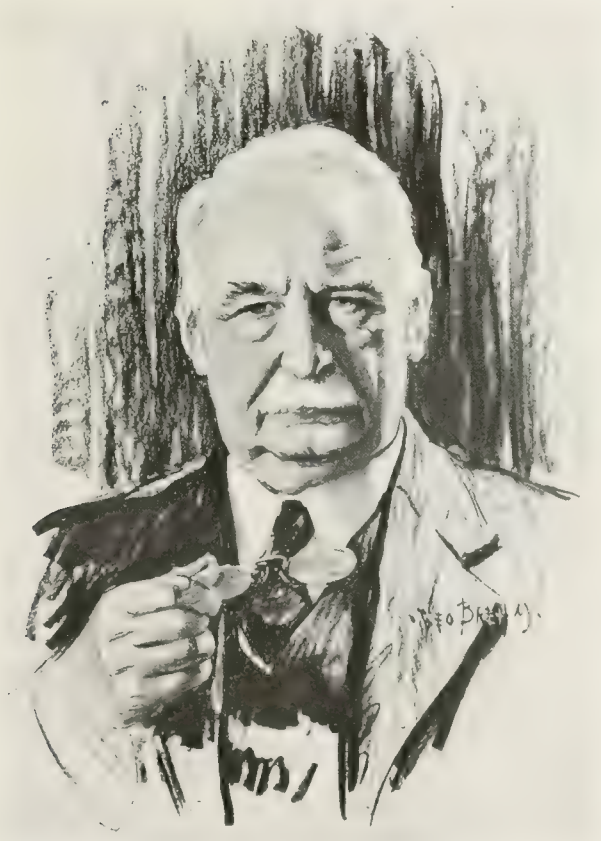
POST TOASTIES—*Maud Tousey Fangel*
Loaned by Postum Cereal Co., Inc.
Exhibited by Hulscher-Rothenburg, Inc.



PORTRAIT—*Wm. Oberhardt*
Loaned by Thos. A. Edison Co., Inc.
Exhibited by Hanff-Metzger, Inc.

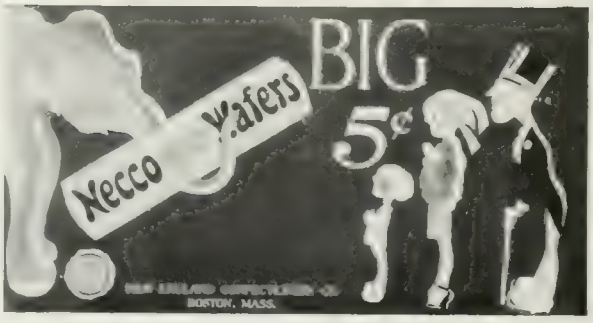


IDE COLLARS—*Walter Biggs*
Loaned by Geo. P. Ide & Co., Inc.
Exhibited by Niagara Litho. Co.



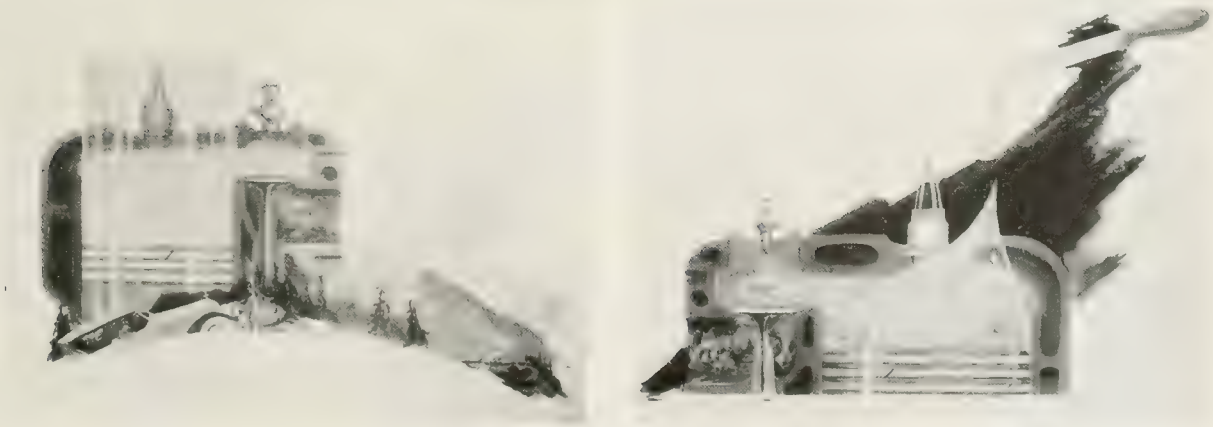
ASPIRIN—*George Brehm*
Loaned by
Bauer Chemical Co.
Exhibited by
James Advertising Agency, Inc.

ARROW COLLARS—*J. C. Leyendecker*
Loaned by Cluett Peabody & Co.
Exhibited by The W. F. Powers Co.



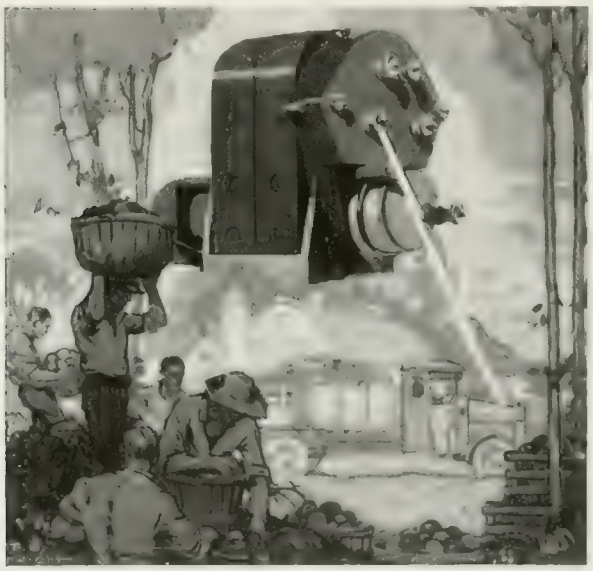
NECCO WAFERS—*John Held*
Loaned by New England Confectionery Co.
Exhibited by Mears Advertising, Inc.

BETHLEHEM
MOTOR TRUCKS
Jack Sheridan
Loaned by
Bethlehem Motors Corp.
Exhibited by Sheridan,
Shawhan & Sheridan

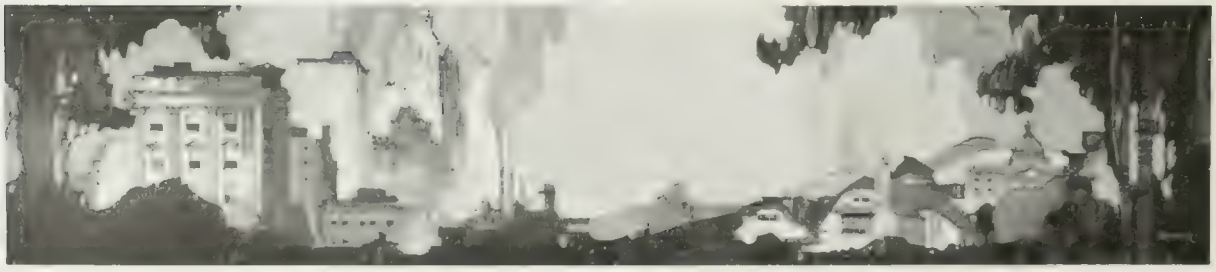


MOTOR OILS—*Gayle P. Hoskins*
Loaned by Tide Water Oil Co.
Exhibited by Joseph Richards Company

Bosch Magnetos—*Fred Knight*
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan

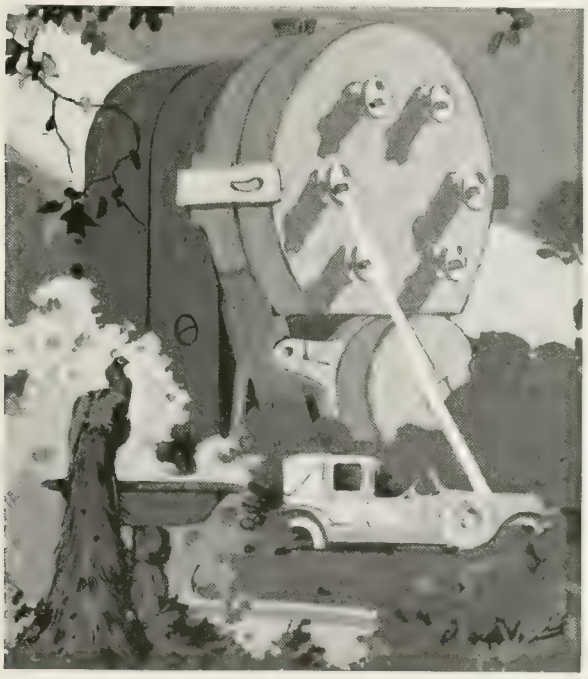


Bosch Magnetos—*Fred Knight*
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan



Good Hardware—*Thos. Benrimo*
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

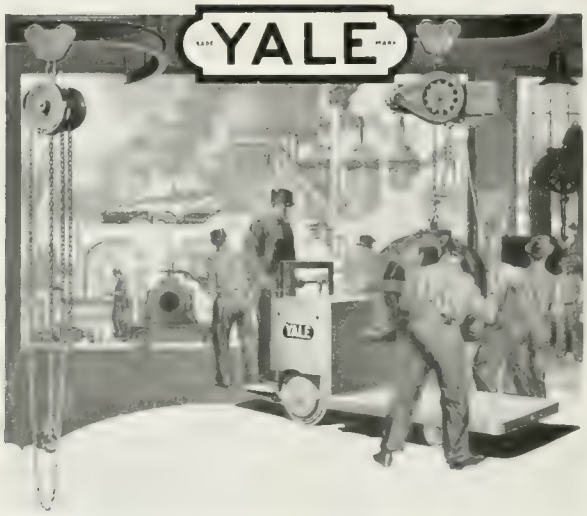
GARGOYLE LUBRICATING OILS—*James H. Daugherty*
Loaned by Vacuum Oil Co.
Exhibited by The Blackman Company



BOSCH MAGNETOS
Fred Knight
Loaned by
American Bosch Magneto Corp.
Exhibited by
Sheridan, Shawhan & Sheridan

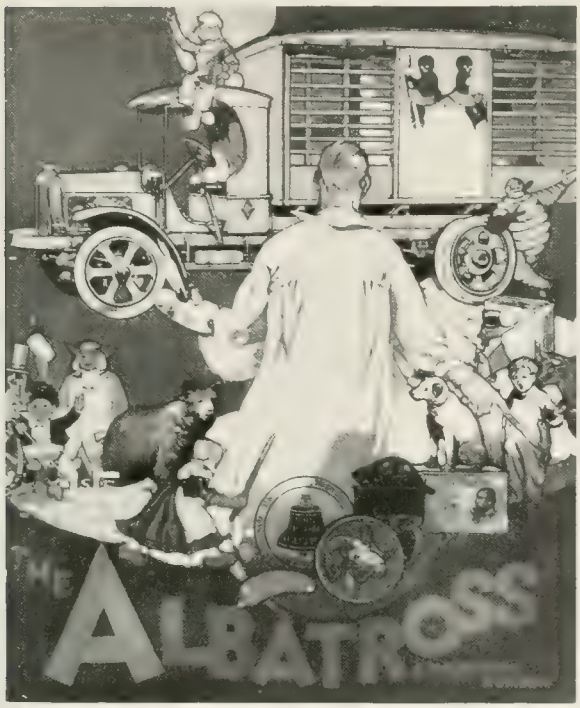
EXIDE BATTERIES—*Stanley McNeill*
Loaned by Electric Storage Battery Co.
Exhibited by George Batten Company

FOUNDRIES—*C. George Shepherd*
Loaned by American Steel Foundries
Exhibited by R. R. Donnelly & Sons



YALE PRODUCTS—*Harry Miller*
Loaned by Yale & Towne Mfg. Co.
Exhibited by Hanff-Metzger, Inc.

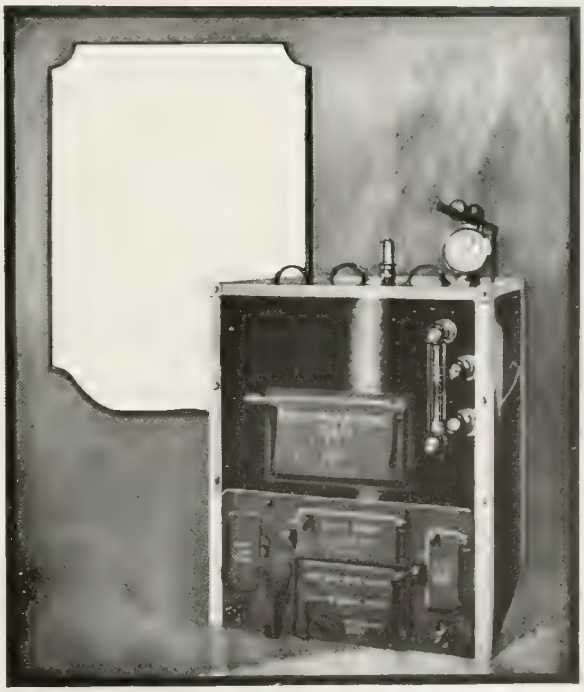
FIRE INSURANCE —*Thos. Benrimo*
Loaned by Hartford Fire Insurance Co.
Exhibited by Frank Seaman, Inc.



White Trucks—*Ivor Johns*
Loaned by The White Co.
Exhibited by The Caxton Co.

Forhan Tooth Paste—*E. R. Burggraf*
Loaned by Bauer Chemical Co., Inc.
Exhibited by James Advertising Agency, Inc.

White Trucks—*Ivor Johns*
Loaned by The White Co.
Exhibited by The Caxton Co.



Type A Heat Machine—*Edw. Wilson*
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.

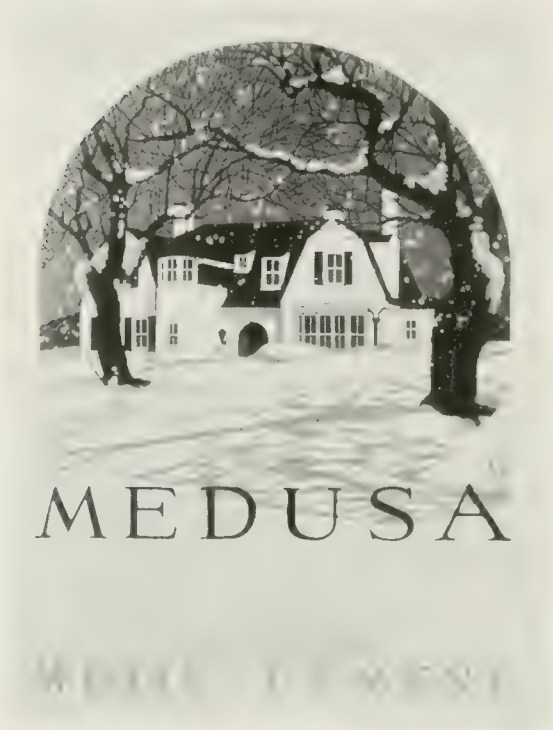
ROBERT BURNS CIGARS—*K. M. Ballantyne*
Loaned by General Cigar Co.
Exhibited by Frank Seaman, Inc.

TRACTION PLOWS—*Cal Luce*
Loaned by J. I. Case Threshing Machine Co
Exhibited by H. K. McCann Company

FOLDER DESIGN—*Clyde Prettyman*
Loaned and exhibited by Eclipse Electro & Engraving Co.

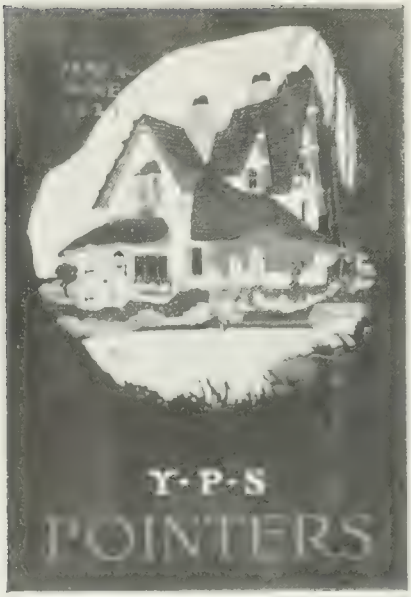
TRACTION PLOWS —*Cal Luce*
Loaned by J. I. Case Threshing Machine Co.
Exhibited by H. K. McCann Company

STRATHMORE PAPERS—*Adolph Treidler*
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency



MEDUSA CEMENT —*Fred Crouse*
Loaned by Sandusky Portland Cement Co.
Exhibited by H. K. McCann Company

COVER DESIGN—*Fred Knight*
Loaned and exhibited by Fred Knight



HOUSE ORGAN—*Fred Crouse*
Loaned by Youngstown Pressed Steel Co.
Exhibited by H. K. McCann Company

BRENLIN SHADES—*Henry Maust*
Loaned by Chas. W. Breneman Co.
Exhibited by J. Walter Thompson Co.

IVORY SOAP—*Douglas Duer*
Loaned by Procter & Gamble Co.
Exhibited by The Blackman Company

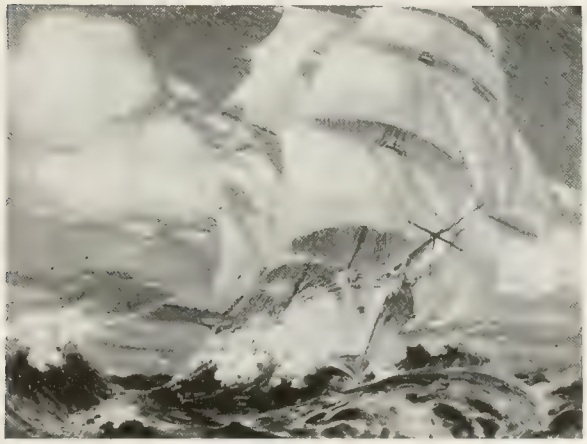
ANACONDA COPPER SHINGLES—*Stanley McNeill*
Loaned by Anaconda Copper Mining Co.
Exhibited by George Batten Company

ANACONDA COPPER SHINGLES—*Stanley McNeill*
Loaned by Anaconda Copper Mining Co.
Exhibited by George Batten Company

COVER DESIGN—*Rene Clarke*
Loaned and exhibited by Rusling Wood

GATES TOURS—*Frank Hazell*
Loaned by Gates Tours, Inc.
Exhibited by J. Walter Thompson Co.

FLORIENT PERFUME—*Avinoff*
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.

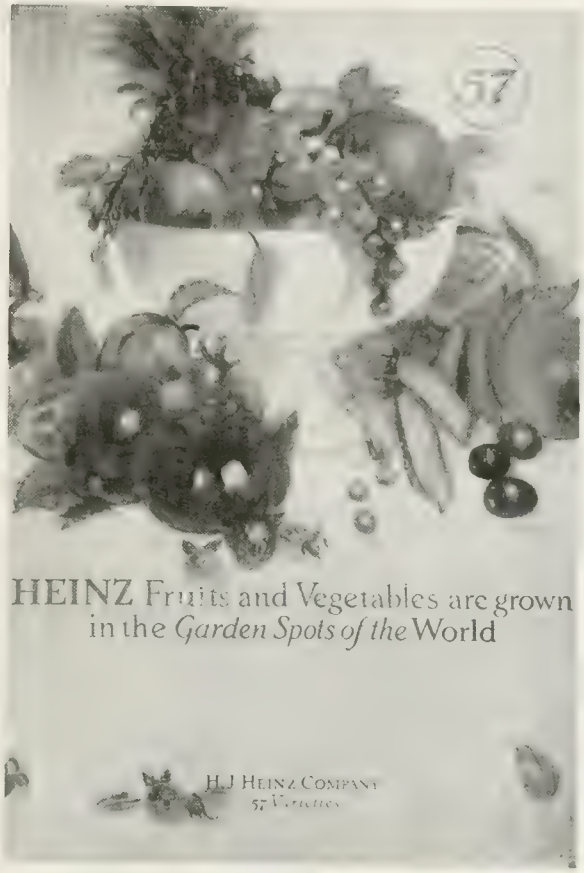


UNDERWOOD TYPEWRITER—*William L. Dodge*
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Co.

JELL-O—*Linn Ball*
Loaned by Genesee Pure Food Co.
Exhibited by Dauchy Advertising Co.
(See page 22)

YUBAN COFFEE—*Linn Ball*
Loaned by Arbuckle Bros.
Exhibited by J. Walter Thompson Co.

SNOWDRIFT—*Rene Clarke*
Loaned by Southern Cotton Oil Co.
Exhibited by Calkins & Holden, Inc.



HEINZ 57 VARIETIES—*Linn Ball*
Loaned by H. J. Heinz Company
Exhibited by Calkins & Holden, Inc.

COMMUNITY PLATE—*Baron A. E. De Meyer*
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.

SNOWDRIFT *Rene Clarke*
Loaned by Southern Cotton Oil Co.
Exhibited by Calkins & Holden, Inc.

LAMPS - *Cal Luce*
Loaned by Macbeth Evans Glass Co.
Exhibited by Richardson Briggs Co.

WESSON OIL—*Rene Clarke*
Loaned by Southern Cotton Oil Co.
Exhibited by Calkins & Holden, Inc.

HAM AND EGGS—*Carl L. Neher*
Loaned by Swift & Company
Exhibited by J. Walter Thompson Co.

LIBBY'S—*Ball, Kruizenga & Co.*
Loaned by Libby, McNeill & Libby
Exhibited by J. Walter Thompson Co.

LIBBY'S—*Barnes-Crosby*
Loaned by Libby, McNeill & Libby
Exhibited by J. Walter Thompson Co.

COMMUNITY PLATE—*Baron A. E. De Meyer*
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.

FOLDER DESIGN—*C. W. Heck*
Loaned and exhibited by Edgar C. Ruwe Company, Inc.

COMMUNITY PLATE—*Baron A. E. De Meyer*
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.

SHOES—*Winemiller & Miller*
Colored by *Wm. J. Smith*
Loaned by A. E. Nettleton Company
Exhibited by Frank Seaman, Inc.

SHOES —*Winemiller & Miller*
Colored by *Wm. J. Smith*
Loaned by A. E. Nettleton Company
Exhibited by Frank Seaman, Inc.

ROYAL TYPEWRITER—*Lejaren à Hiller*
Loaned by Royal Typewriter Co.
Exhibited by H. K. McCann Company

"SAVIN' THE SURFACE"—*Winemiller & Miller*
Loaned by Save The Surface Campaign
Exhibited by F. J. Ross Co.

"About Your Telephone"
Winemiller & Miller
Loaned by
The Western Electric Co.
Exhibited by
Newell-Emmett Co.

Kodak—*Winemiller & Miller*
Colored by *Wm. J. Smith*
Loaned by Eastman Kodak Co.
Exhibited by Frank Seaman, Inc.

Good Hardware—*Winemiller & Miller*
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

KODAK—*Wm. Shewell Ellis*
Loaned by Eastman Kodak Co.
Exhibited by Frank Seaman, Inc.

GOOD HARDWARE—*Clara E. Sipprell*
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

"MAJESTIC" LOUNGE—*H. W. Scandlin*
Loaned by White Star Line
Exhibited by H. W. Scandlin

JELL-O—*H. W. Scandlin*
Loaned by Genesee Pure Food Co.
Exhibited by H. W. Scandlin

KODAK
Wm. Shewell Ellis
Loaned and exhibited by
Wm. Shewell Ellis

GOOD HARDWARE—*Wm. Shewell Ellis*
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

CORRIDOR OF "HOMERIC" *H. W. Scandlin*
Loaned by White Star Line
Exhibited by H. W. Scandlin

MUSIC ROOM ON "HOMERIC" *H. W. Scandlin*
Loaned by White Star Line
Exhibited by H. W. Scandlin

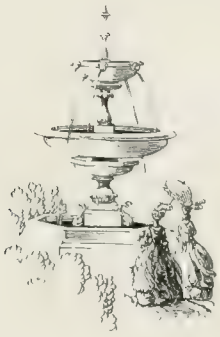
FATIMA CIGARETTES—*Lejaren à Hiller*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

WEBER PIANO—*H. W. Scandlin*
Loaned by The Aeolian Co.
Exhibited by H. W. Scandlin

WILSNAP—*Grancel Fitz*
Loaned by The Wilson Fastener Co.
Exhibited by The Blackman Company

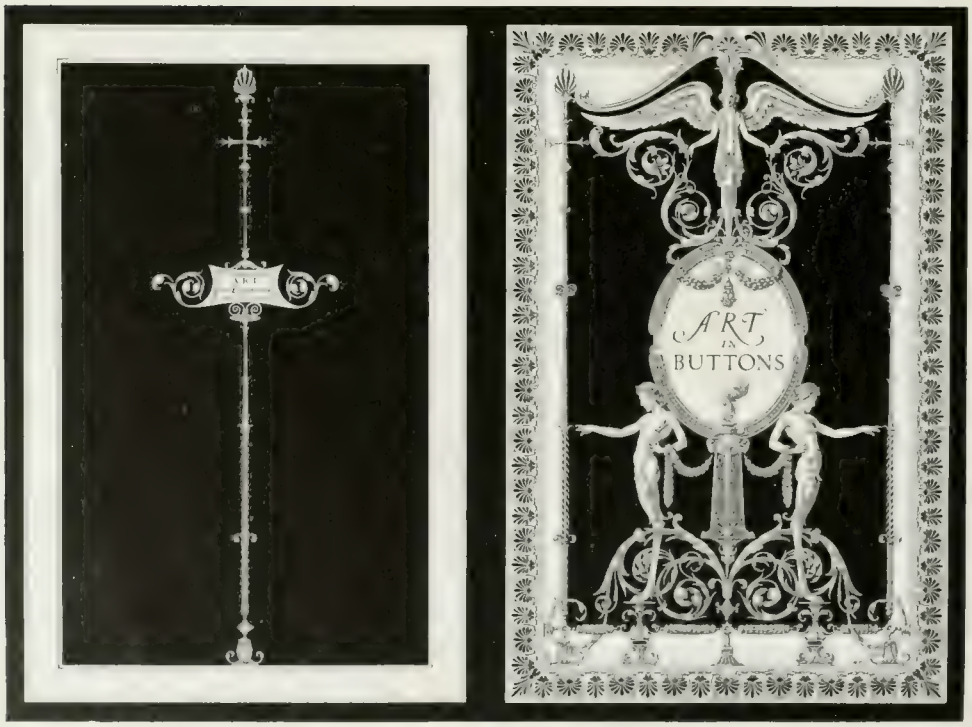
WOMEN'S SPORTING APPAREL —*Alfred Cheney Johnston*
Loaned and exhibited by Dobbs & Co.

PAPER
IS PART OF
THE PICTURE



STRATHMORE PAPERS—*Guido & Lawrence Rosa*
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency

House Organ—*Fred Crouse*
Loaned by Youngstown Pressed Steel Co.
Exhibited by H. K. McCann Company

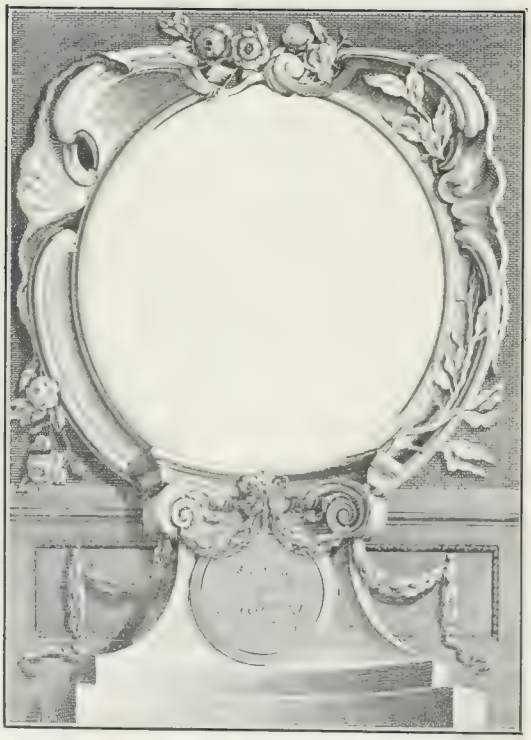


Cover Design—*Walter D. Teague*
Loaned and exhibited by Art-in-Buttons, Inc.

COVER DESIGN—*Walter D. Teague*
Loaned and exhibited by Elmer Adler

PERFUMES—*Walter D. Teague*
Loaned by Frank M. Prindle & Co.
Exhibited by Joseph Richards Co., Inc.

COVER DESIGN—*Herman Roeg*
Loaned by Canadian Pacific Railway
Exhibited by Albert Frank & Co.



BROCHURE INSERT—*Clarence P. Hornung*
Loaned by American Piano Co.
Exhibited by Clarence P. Hornung

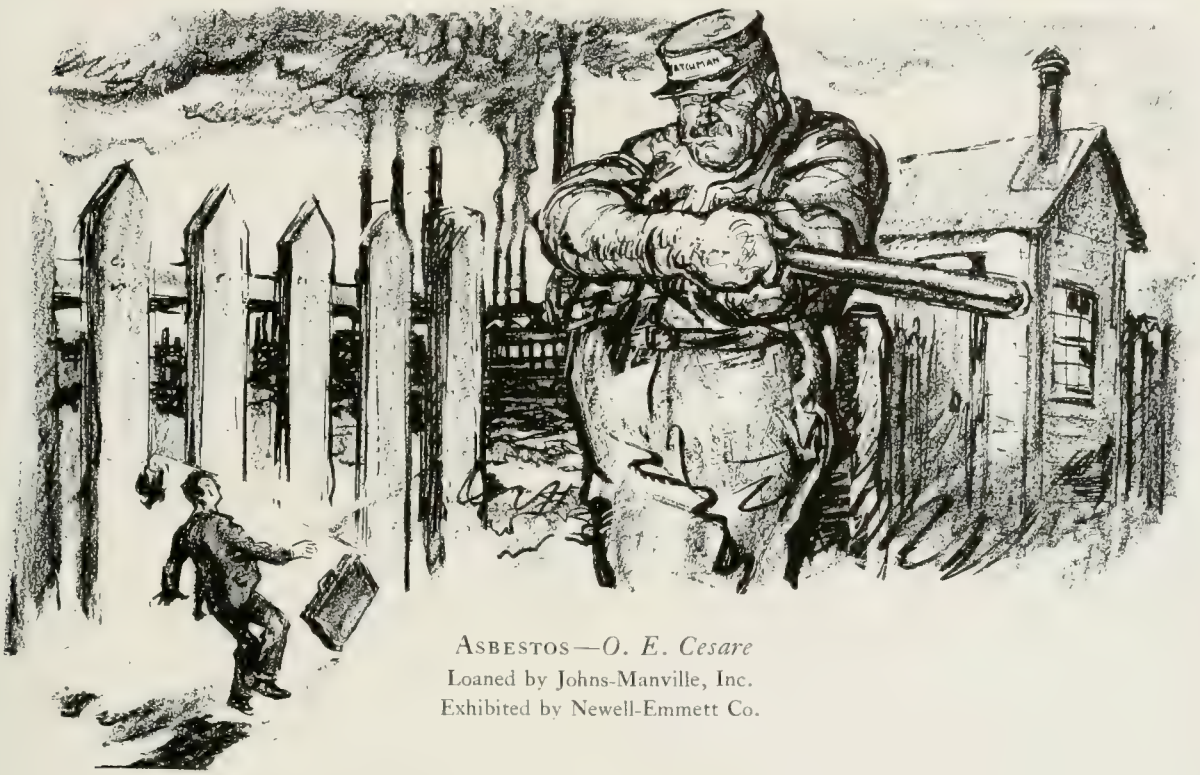
PAGE DECORATION—*Walter D. Teague*
Loaned by Phoenix Knitting Works
Exhibited by Gardner-Glen Buck Co.

TRADE MARK—*Timothy Cole*
Loaned by Hartford Fire Insurance Co.
Exhibited by Frank Seaman, Inc.

BUXTON KEYTAINER—*C. A. Voight*
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.

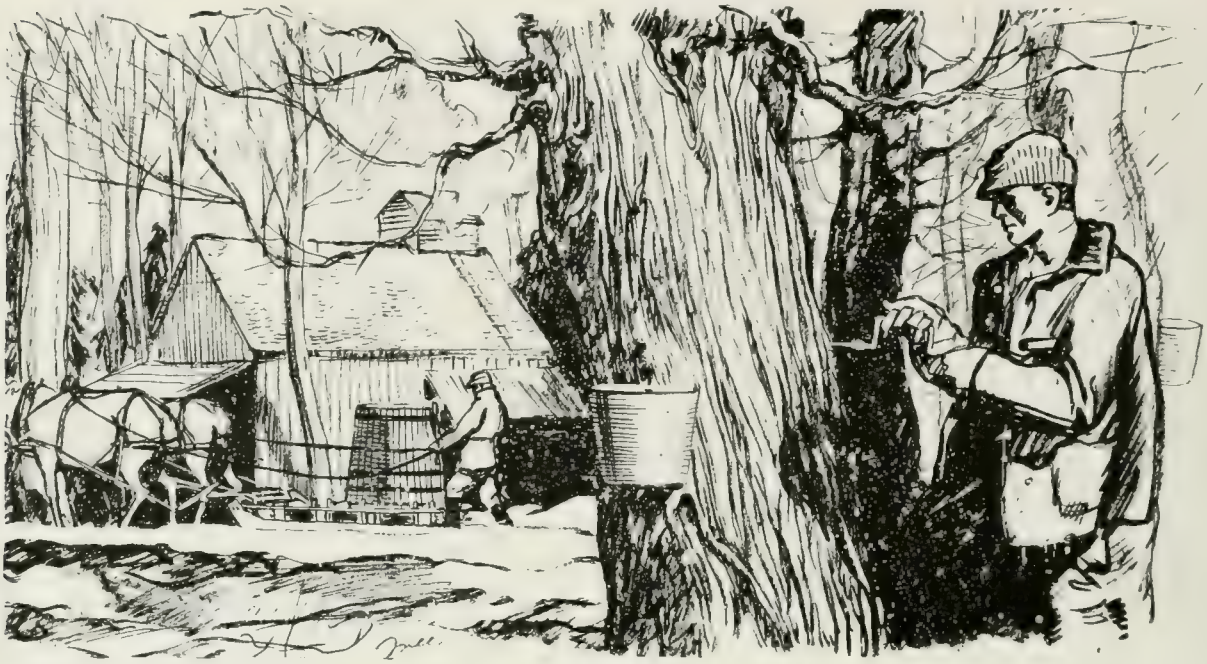
KOLYNOS DENTAL CREAM—*Ernest R. Burggraf*
Loaned by Gardiner & Wells Co.
Exhibited by Stanford Briggs, Inc.

BUXTON KEYLAINER—*C. A. Voight*
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.



ASBESTOS—*O. E. Cesare*
Loaned by Johns-Manville, Inc.
Exhibited by Newell-Emmett Co.

BUXTON KEYTAINER—*C. A. Voight*
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.



MAYFLOWER SYRUP—*C. B. Falls*
Loaned by Welch Bros. Maple Co.
Exhibited by Hoyt's Service, Inc.

NEWSPAPER ADVERTISEMENT—*W. W. Hood*
Loaned by Canadian Pacific Railway
Exhibited by Albert Frank & Co.

COLLIER'S—*Frank B. Hoffman*
Loaned by Crowell Publishing Co.
Exhibited by J. Walter Thompson Co.

ADLON CIGAR—*I. B. Hazleton*
Loaned by Consolidated Cigar Corp.
Exhibited by F. J. Ross Co.

MAYFLOWER SYRUP—*C. B. Falls*
Loaned by Welch Bros. Maple Co.
Exhibited by Hoyt's Service, Inc.

NOVA SCOTIA—*Sidney E. Fletcher*
Loaned by Dominion Atlantic Railway
Exhibited by Albert Frank & Co.

RINSO—*John Rae*
Loaned by Lever Bros. Co.
Exhibited by J. Walter Thompson Co.

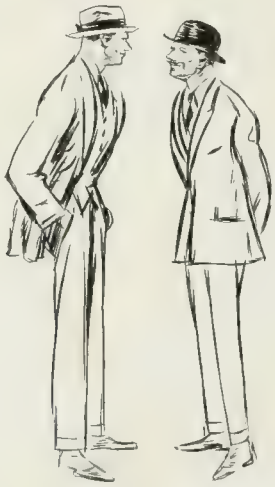
MAGAZINE ADVERTISEMENT—*Ernest R. Burggraf*
Loaned and exhibited by Hearst's International

LOOSE LEAF AND BOUND BOOKS—*Ernest R. Burggraf*
Loaned by National Blank Book Co.
Exhibited by George Batten Company

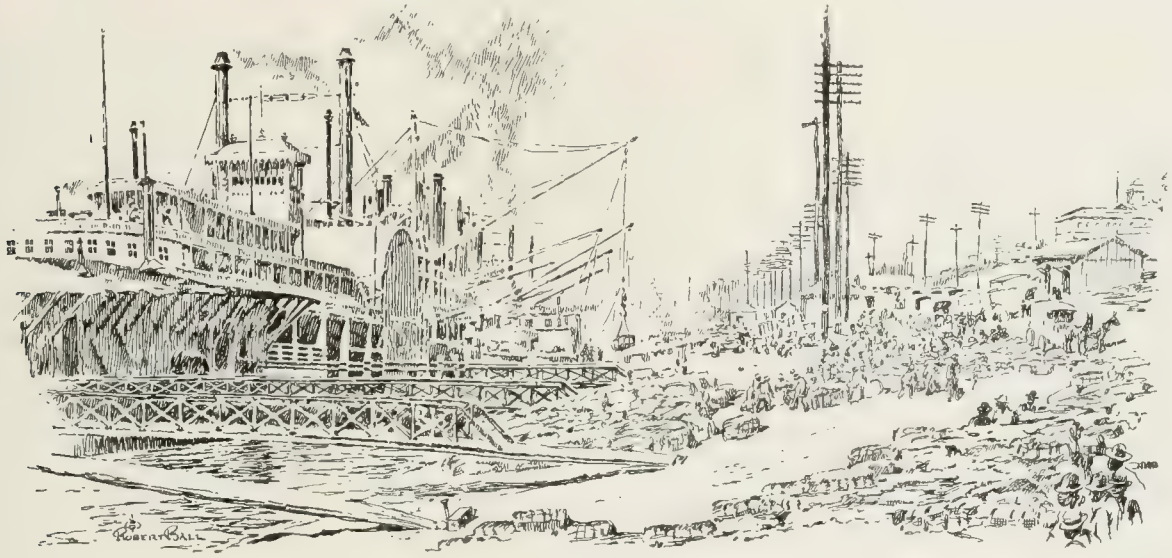
COMMUNITY PLATE—*Katharine Sturgis*
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co.

PERFUMES—*Louis Reid*
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.

WALL PAPERS—*J. Liello*
Loaned by Richard E. Thibaut, Inc.
Exhibited by Joseph Richards Co., Inc.

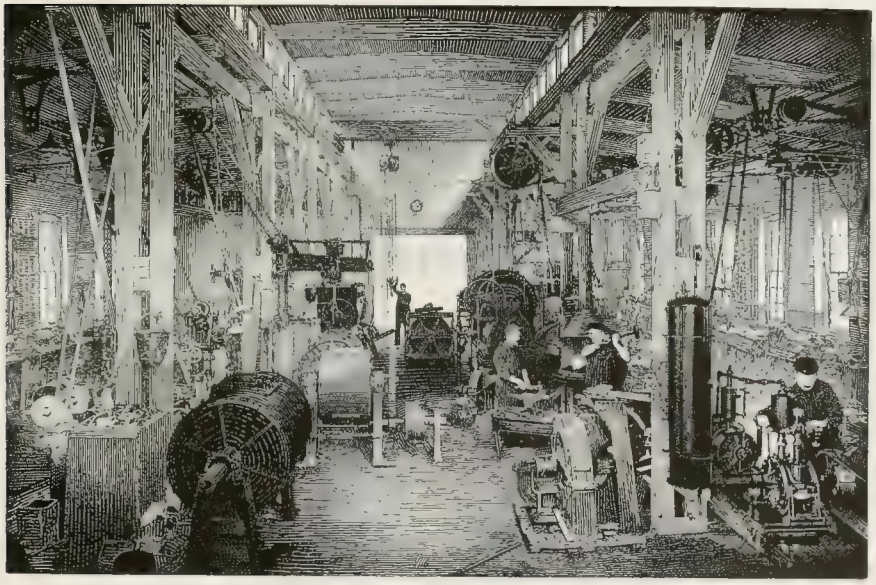


NEWSPAPER DRAWINGS—*Wallace Morgan*
Loaned and exhibited by Saks & Company



MEMPHIS—*Robert Ball*
Loaned by Union & Planters Bank, Memphis, Tenn.
Exhibited by E. B. Wilson, Inc.

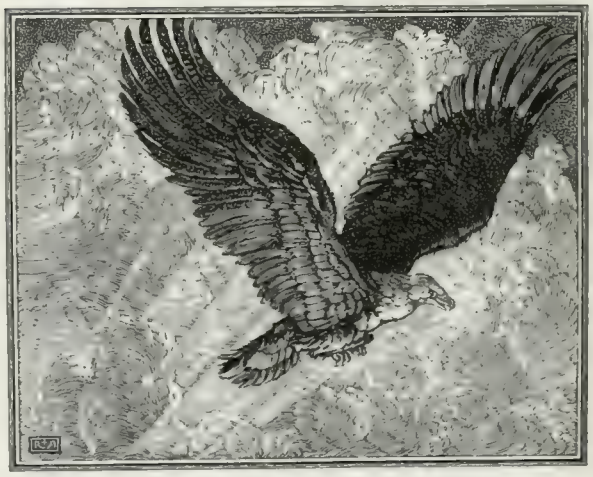
TALCUM POWDER
George Illian
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.



FACTORY OF PAUL O. ABBÉ—*Ernest Hamlin Baker*
Loaned by Paul O. Abbé
Exhibited by Ernest Hamlin Baker

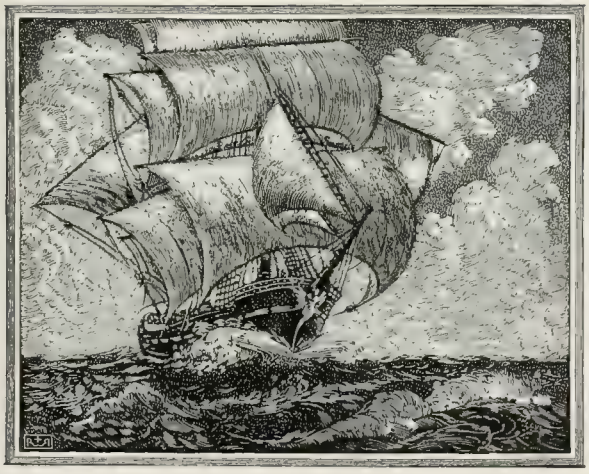
ASBESTOS—*Arthur Gilbey*
Loaned by Johns-Manville, Inc.
Exhibited by Newell-Emmett Co.

TRUST SERVICE—*Guido & Lawrence Rosa*
Loaned by Columbia Trust Co.
Exhibited by The Blackman Company

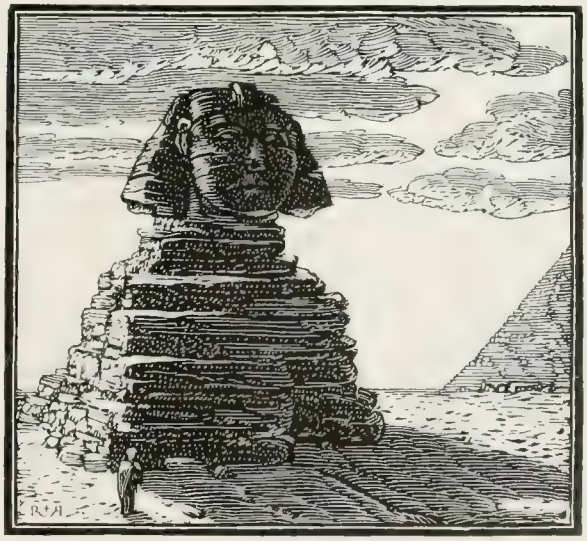


UNDERWOOD TYPEWRITER—*Guido & Lawrence Rosa*
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company

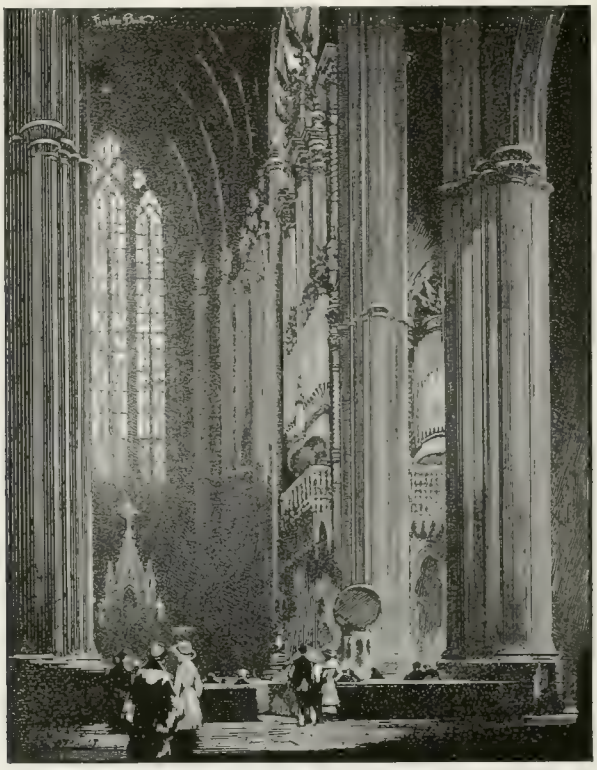
NEWSPAPER ADVERTISEMENT—*Robert Ball*
Loaned by The National Park Bank, New York
Exhibited by E. B. Wilson, Inc.



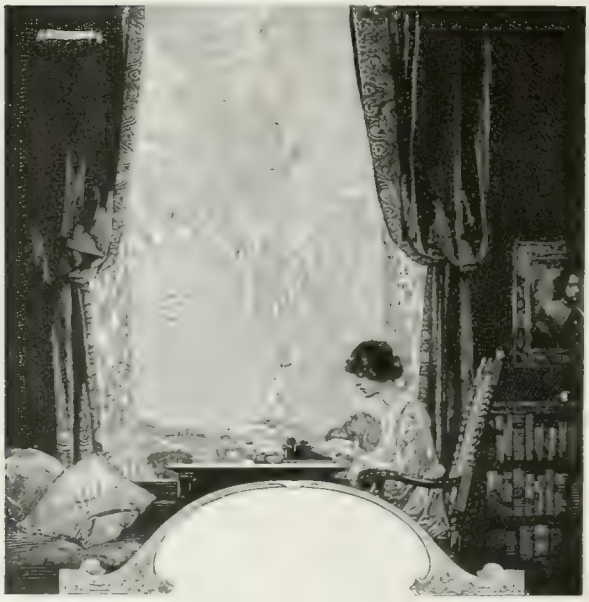
UNDERWOOD TYPEWRITER—*Guido & Lawrence Rosa*
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company



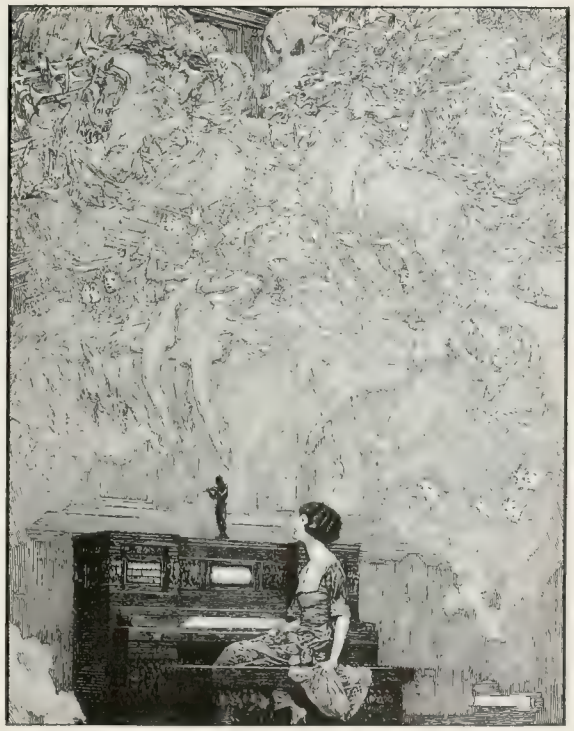
TRUST SERVICE—*Guido & Lawrence Rosa*
Loaned by Columbia Trust Co.
Exhibited by The Blackman Company



ESTEY ORGAN—*Franklin Booth*
Loaned by Estey Organ Co.
Exhibited by Calkins & Holden, Inc.



UNDERWOOD TYPEWRITER *Franklin Booth*
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company



ESTEY ORGAN—*Franklin Booth*
Loaned by Estey Organ Co.
Exhibited by Calkins & Holden, Inc.

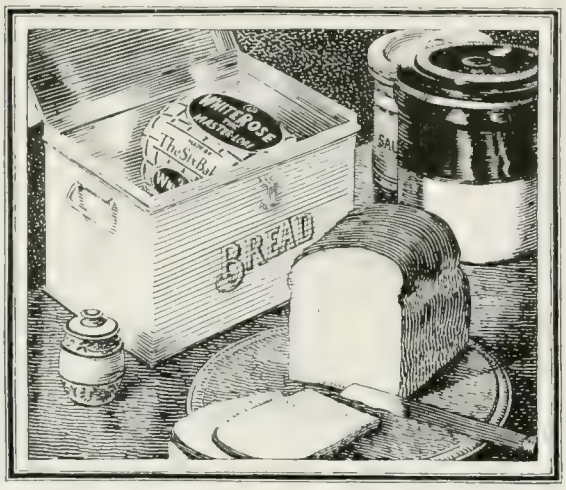
MAZDA—*Hugh Ferriss*
Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.

COMMUNITY PLATE—*Guido & Lawrence Rosa*
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.

HEINZ 57 VARIETIES—*Rutherford Boyd*
Loaned by H. J. Heinz Company
Exhibited by Calkins & Holden, Inc.

NOTASEME HOSIERY—*Rutherford Boyd*
Loaned by Notaseme Hosiery Company
Exhibited by Street & Finney, Inc.

VELVET TOBACCO—*Sidney E. Fletcher*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by The Richard A. Foley Advertising Agency, Inc.



WHITE ROSE BREAD—*Rutherford Boyd*
Loaned by Massachusetts Baking Co.
Exhibited by J. Walter Thompson Co.

ADVERTISEMENTS

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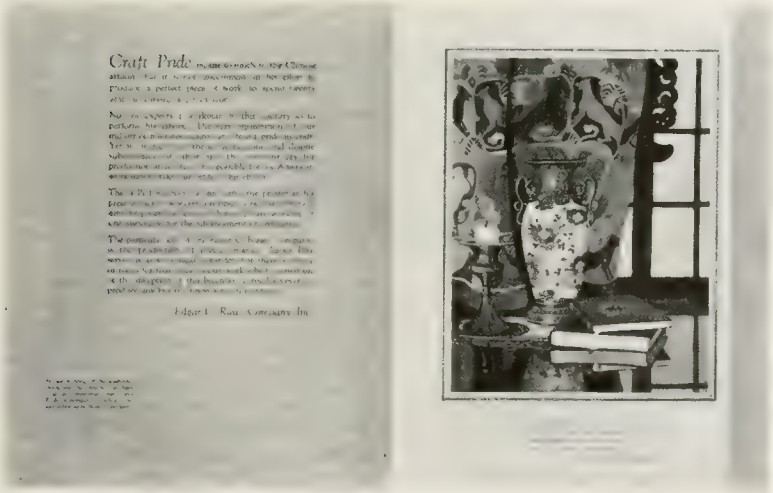

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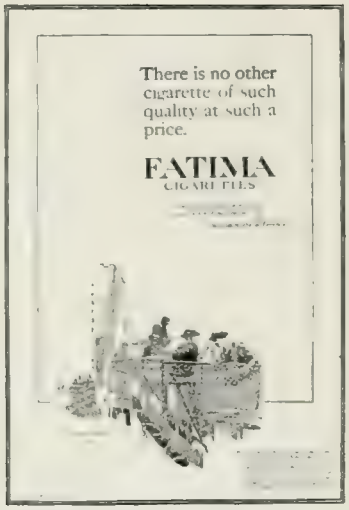

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COMMUNITY PLATE

COMMUNITY PLATE
Coles Phillips
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co.

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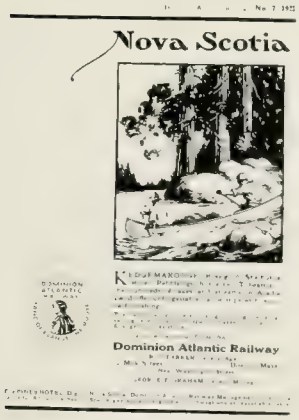

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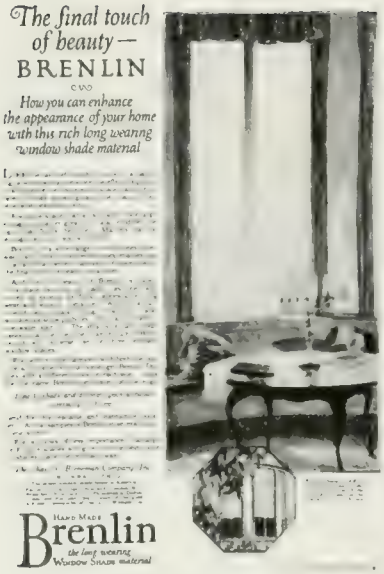

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There is a true Aristocracy in all the works of man some being flimsy and poor and others good and satisfying

The Royal Typewriter is so called because it is Royal Royal by the best right and title - that of Quality

The true meaning of Aristocracy is 'the rule of the best'

And in the only true Aristocracy - the Aristocracy of Achievement the best is the Royal

ROYAL TYPEWRITER COMPANY Inc.
Compare the Work

ROYAL
TYPEWRITERS

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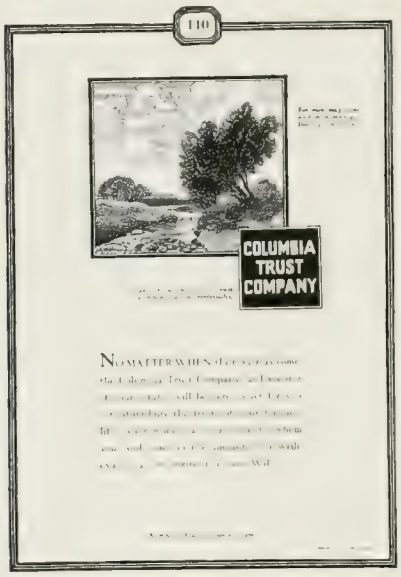

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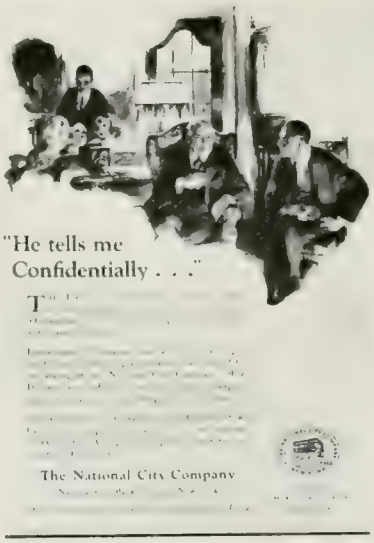

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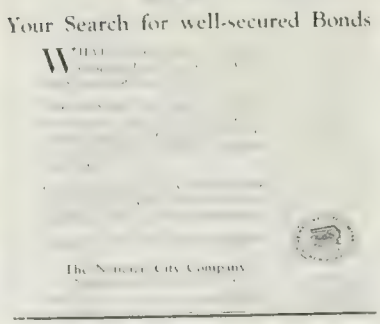

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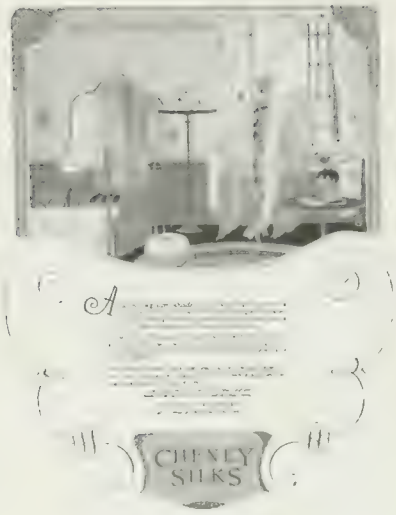

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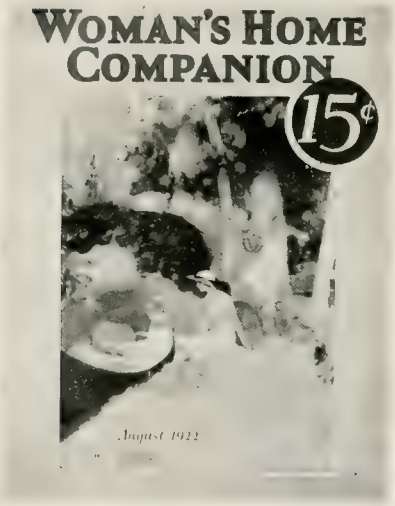

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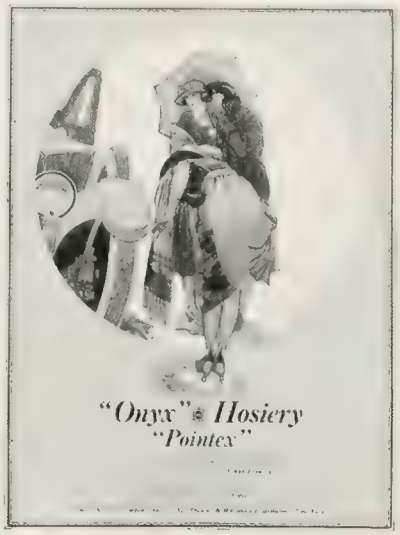

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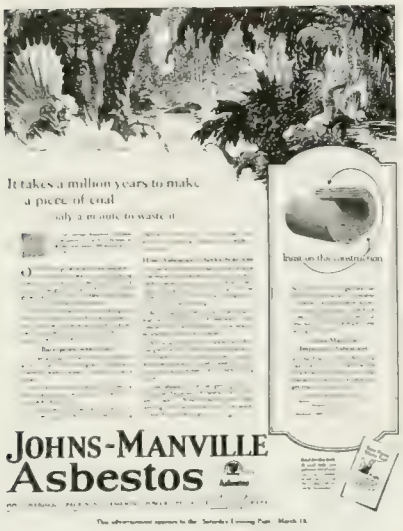

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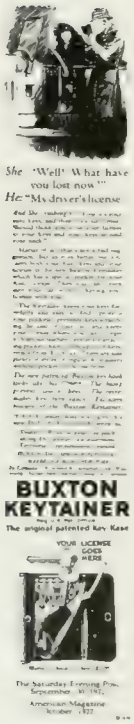

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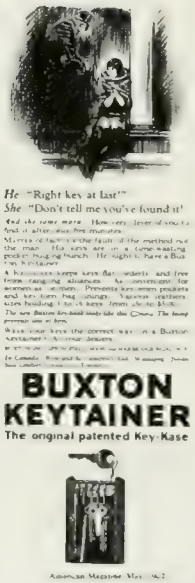

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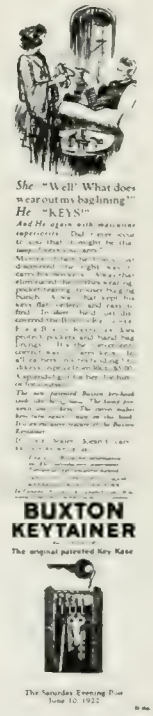

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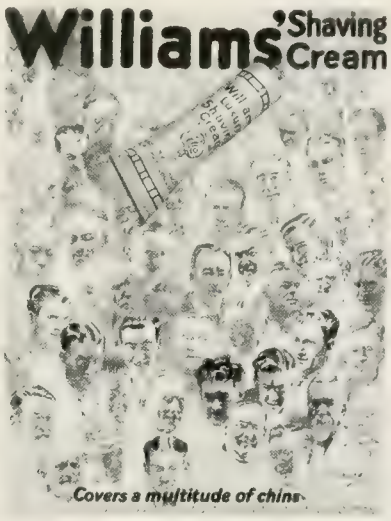

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A luxury that was new even to Chicago

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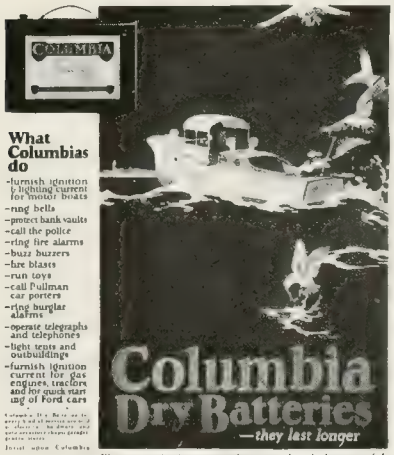

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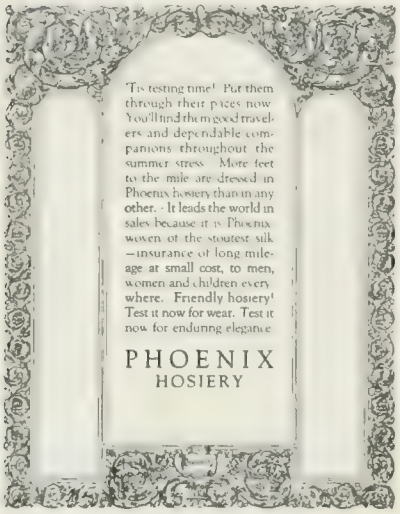

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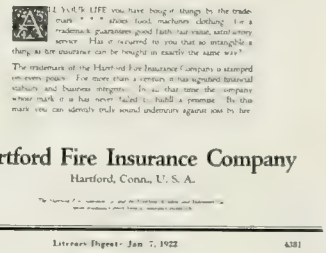
ALL YOUR LIFE you have bought things by the trademark * * * shoes, food, machines, clothing. For a trademark guarantees good faith, fair value, satisfactory service. Has it occurred to you that so intangible a thing as fire insurance can be bought in exactly the same way?

The trademark of the Hartford Fire Insurance Company is stamped on every policy. For more than a century it has signified financial stability and business integrity. In all that time the company whose mark it is has never failed to fulfill a promise. By this mark you can identify truly sound indemnity against loss by fire.

Hartford Fire Insurance Company
Hartford, Conn., U. S. A.

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OWL CIGAR—*W. Seaton*
Loaned by General Cigar Co.
Exhibited by Frank Seaman, Inc.

NOTASEME
HOSIERY

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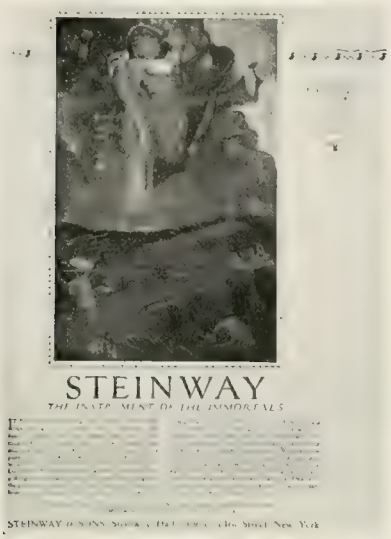

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SELLERS

THE BEST SERVANT IN YOUR HOUSE

Another two-page two-color advertisement which will appear in The Saturday Evening Post November 4th

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THRIFT!

AMERICAN RADIATOR COMPANY

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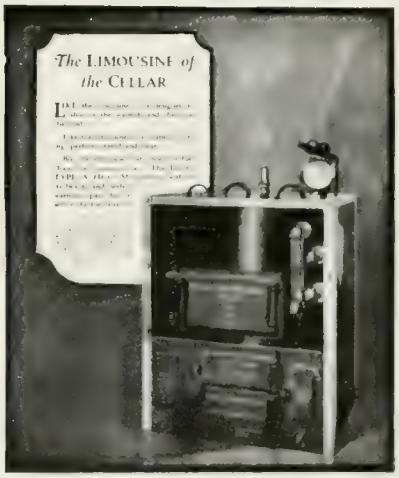

AMERICAN RADIATOR COMPANY

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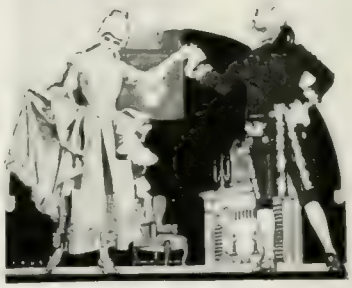

CHEER!

AMERICAN RADIATOR COMPANY

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W O O L S O A P

A Fleecy Lather For Children's Skins

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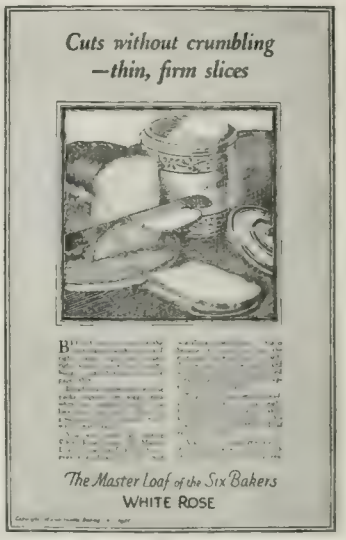

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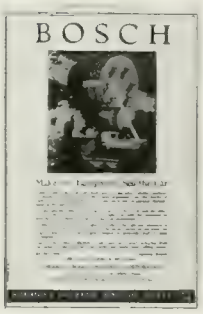

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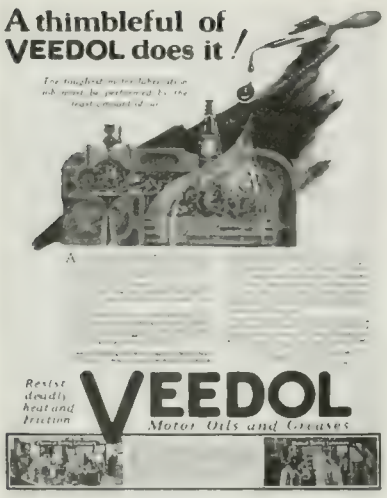

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ARMOUR'S STAR HAM—*Frank Dillon*
Loaned and exhibited by Armour & Co.

ARMOUR'S LEAF LARD—*Frank Dillon*
Loaned and exhibited by Armour & Co.

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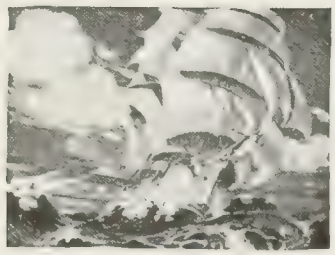

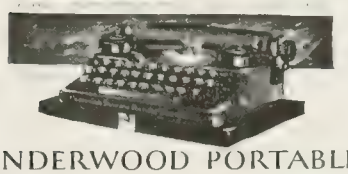

UNDERWOOD PORTABLE

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PUT THAT SALE OVER!

With many good motor trucks on the market, it is important that the one you handle has special merit and selling features.

That's why you should insist on Bosch Magneto Ignition. It's one of the best "sales clinchers" you can get.

For twenty years Bosch High Tension Magneto Ignition has been universally known and recognized as the system which insures greatest efficiency, dependability and economy in a gas engine. It's an enviable reputation that every live dealer is striving to put on his selling force. Add this Bosch sales asset. Specify Bosch High Tension Magneto Ignition on every order you send in. You can get it.

300 Service Stations & 300 Centers

AMERICAN BOSCH MAGNETO CORPORATION

Main Office and Works Springfield, Mass.

Branches New York Chicago Detroit San Francisco

Be Satisfied
Specify Bosch

AMERICA'S SUPREME IGNITION SYSTEM

MOTOR TRUCKS - TRACTORS - AIRPLANES - MOTOR CARS

MOTOR BOATS - MOTORCYCLES - GAS ENGINES - ETC.

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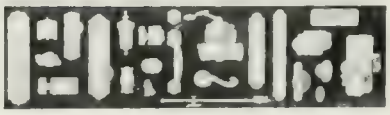
CORBIN

Good Buildings Deserve Good Hardware



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The finest buildings have Good Hardware

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TWIN COMPACT—*C. H. Taffs*
Loaned by Richard Hudnut
Exhibited by
James Advertising Agency, Inc.

Aladdin Had His Lamp—You Have Your Telephone!

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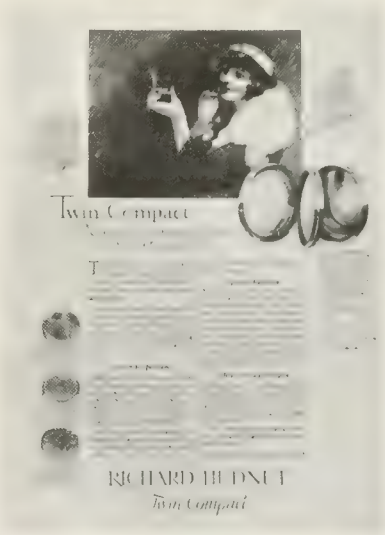

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Will she be admired
for her beautiful hair?

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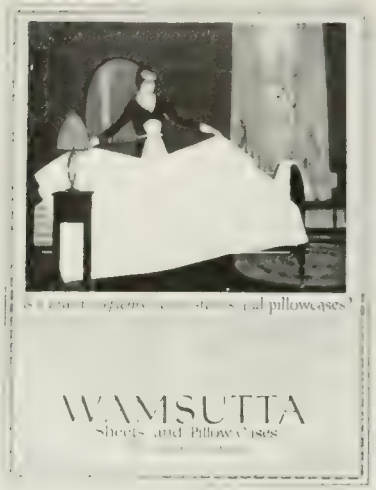

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When men take the sky-trails

IVORY SOAP 99 44/100 PURE

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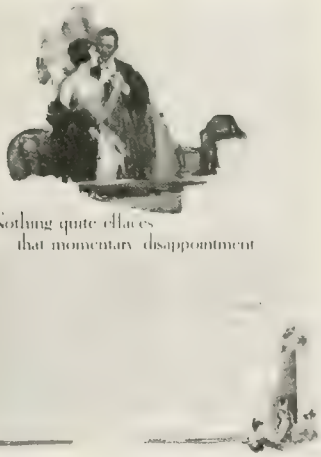

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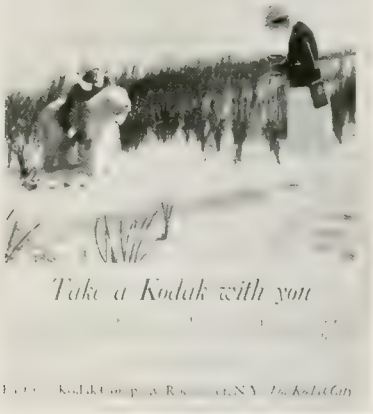

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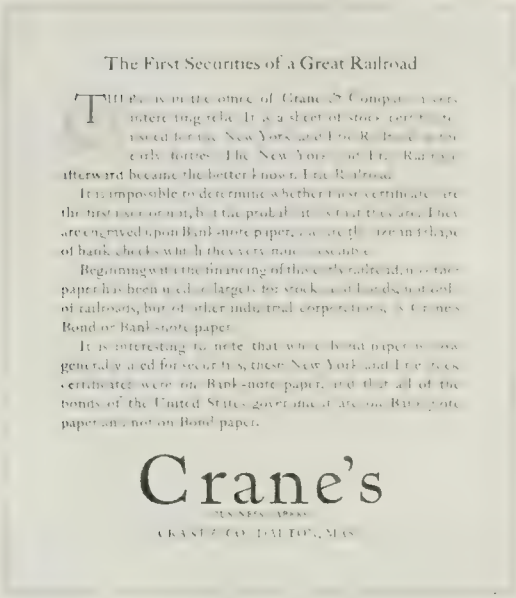
The First Securities of a Great Railroad

Crane's

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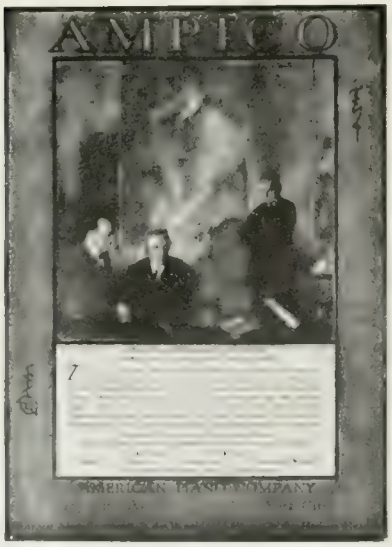
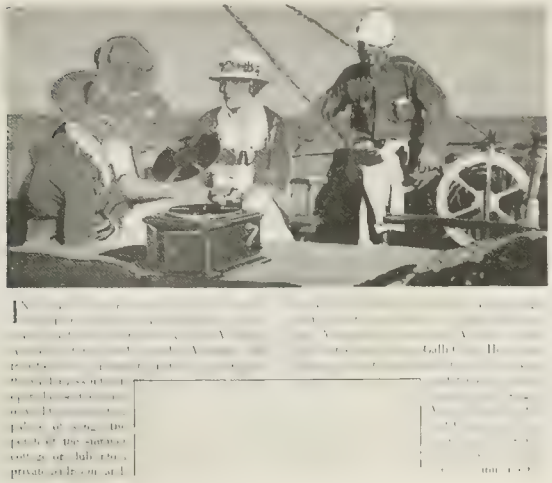


AMPICO—*C. C. Beall*
Loaned by American Piano Co.
Exhibited by Bricka-Ford Co.



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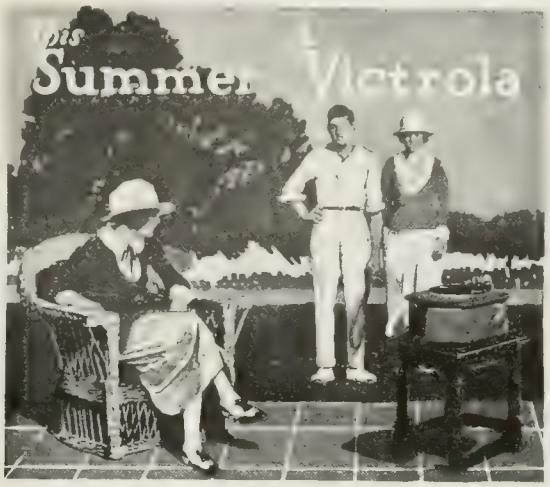

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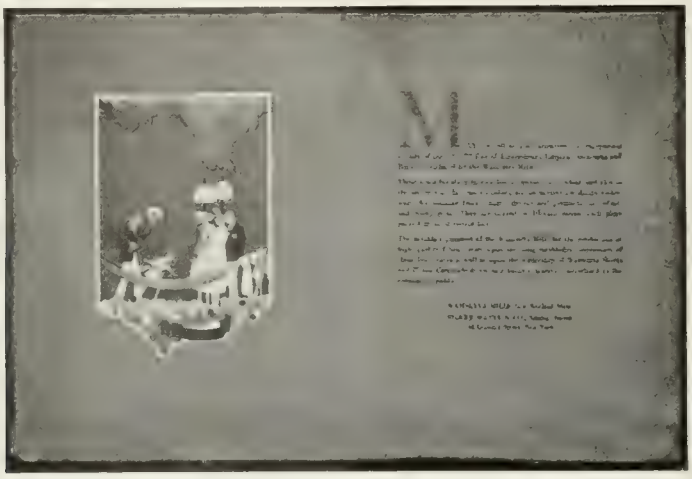

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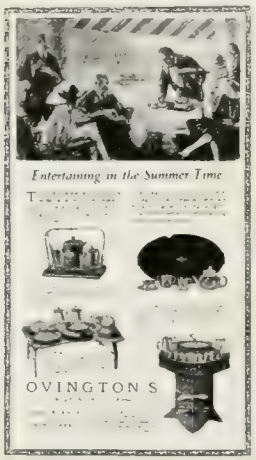

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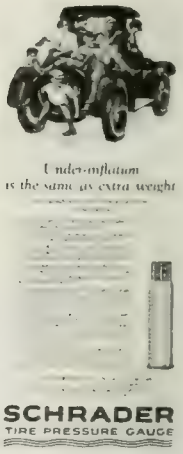

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GOODRICH
SILVERTOWN
CORDS

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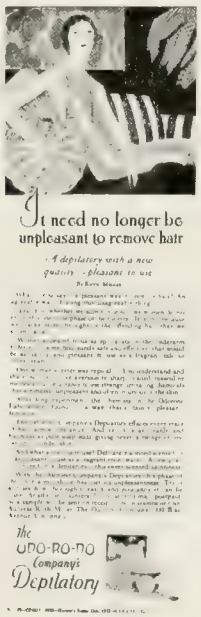
MAGAZINE ADVERTISEMENT—*Herbert Meyer*
Loaned by Union Carbide Co.
Exhibited by Wm. H. Rankin Co.



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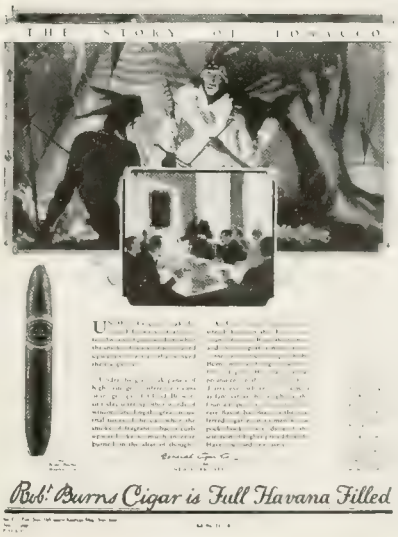

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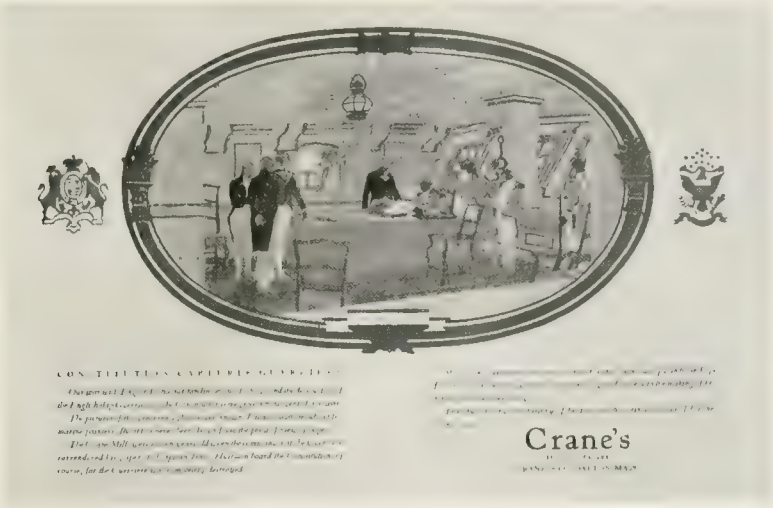

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I AM sometimes perfectly exasperated by the *things* people keep on advertising and the good money spent on "ticket and barred window" illustrations.

Mural Advertising was conceived not to sell lithography successfully—that's the ticket, the merest piece of paper or cardboard—but to create with lithography something that would sell sandwiches and soap and motor cars. That's the end of my journey.

Do you advertise your *product*? Or *what* your product will do?

Do you advertise it as if it were worth something *intrinsically*?

Or do you advertise the joy or comfort, the pleasure or convenience, the relief or economy, the *use* of it will bring?

Do you advertise a deviled ham sandwich as though it were a pearl necklace? Do you advertise a cake of soap as though it were a reliquary?

Or do you advertise as the French railroads do?

If you owned a railroad in France and had tickets to sell, would you advertise tickets?

Or Chateaux, the beauty of the Loire, Romance, History, Art, the Renaissance itself?

Is your advertising selling the journey and the end of the journey?

Or do you still sell the ticket and use a barred window for an illustration?

Where does the ticket you sell take one to?

Does your advertising make this unmistakable and inviting?

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THE TICKET OR THE JOURNEYS END

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Junking the guns you ordered muzzled

In this week's

on all news stands TODAY

Collier's THE NATIONAL WEEKLY

the copy 5¢

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For Christmas hospitality—Premium Ham

Swift's Premium Ham and Bacon

Page 21

Controlled Heat
-at a touch of your finger

HOFFMAN EQUIPMENT
~for Vapor heat control

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Nettleton

Page 104

They are unmistakably the shoes of a gentleman, both in smart appearance and in the rugged serviceability which every sensible man demands. Their amazing capacity for wear makes them the most economical, the least costly shoes you can buy.

Nettleton

Gentlemen's Fine Shoes, Exclusively

A. E. NETTLETON COMPANY, SYRACUSE, N. Y.

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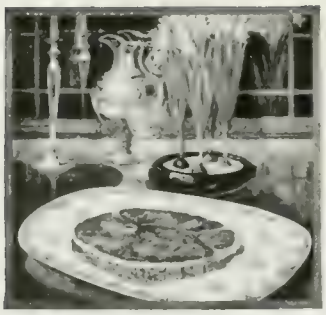

The Easter breakfast—Premium Ham and eggs

Swift's Premium Hams and Bacon

Swift & Company
U.S.A.

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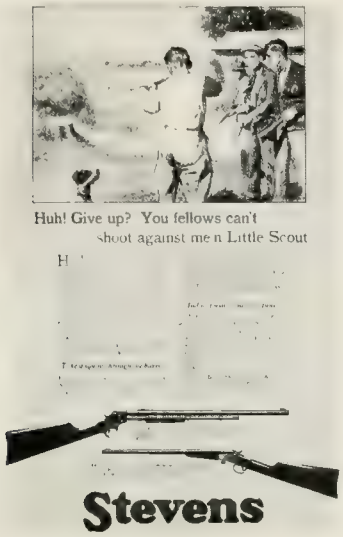

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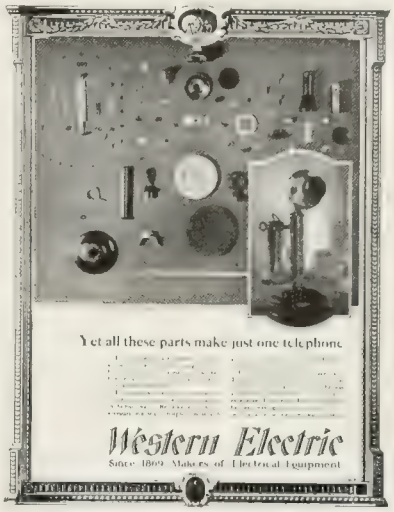

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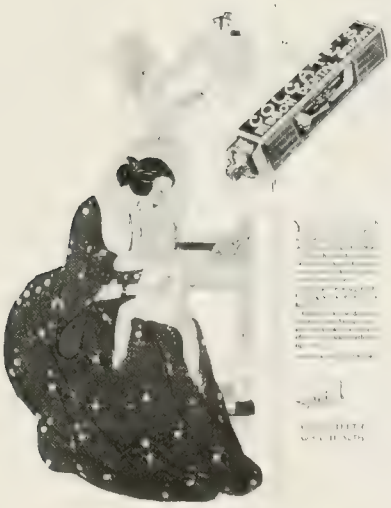

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